the "light" side



the "Light" side

BIOLA CHORALE

°LOREN WIEBE, DIRECTOR

I am proud to present our Biola College Chorale in The "Light" Side. This album is a collection of favorite "light" music from their former recordings. As you listen to these young men and women reflect the joy and enthusiasm of a faith in Christ, it is our desire that you will join in praise of Jesus Christ, the Light of the World.

J. Richard Chase
President
Biola College

side one

SPIRIT OF GOD arr. Loren Wiebe

I'M GONNA SING arr. Robert Hunter

I WILL ARISE arr. Parker-Shaw

DEATH SHALL NOT DESTROY arr. Parker-Shaw

THE HIDING PLACE arr. Dwight Elrich

LOVE DIVINE Ned Rorem

PSALM TWENTY-THREE Tim Smith

GIVE ME JESUS arr. L. Fleming

RIDE ON, KING JESUS arr. L. Fleming

side two

WE'LL KNEEL AT JESUS' FEET arr. Robert McCandless

FIVE SOUTHERN HYMNS arr. Tim Smith

Jesus Thou Art The Sinner's Friend
Rejoice My Friends The Lord Is King!
When Gabriel's Trump Shall Sound
The Saints Bound For Heaven
O May My Heart By Grace Renewed

OLD TIME POWER arr. Allan Davies

SWEET, SWEET SPIRIT arr. Allan Davies

BEULAH LAND arr. Tim Smith

MONARCH RECORDS
DBP-227
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DEAN BROWN PRODUCTIONS
3551 BRAYTON AVE.,
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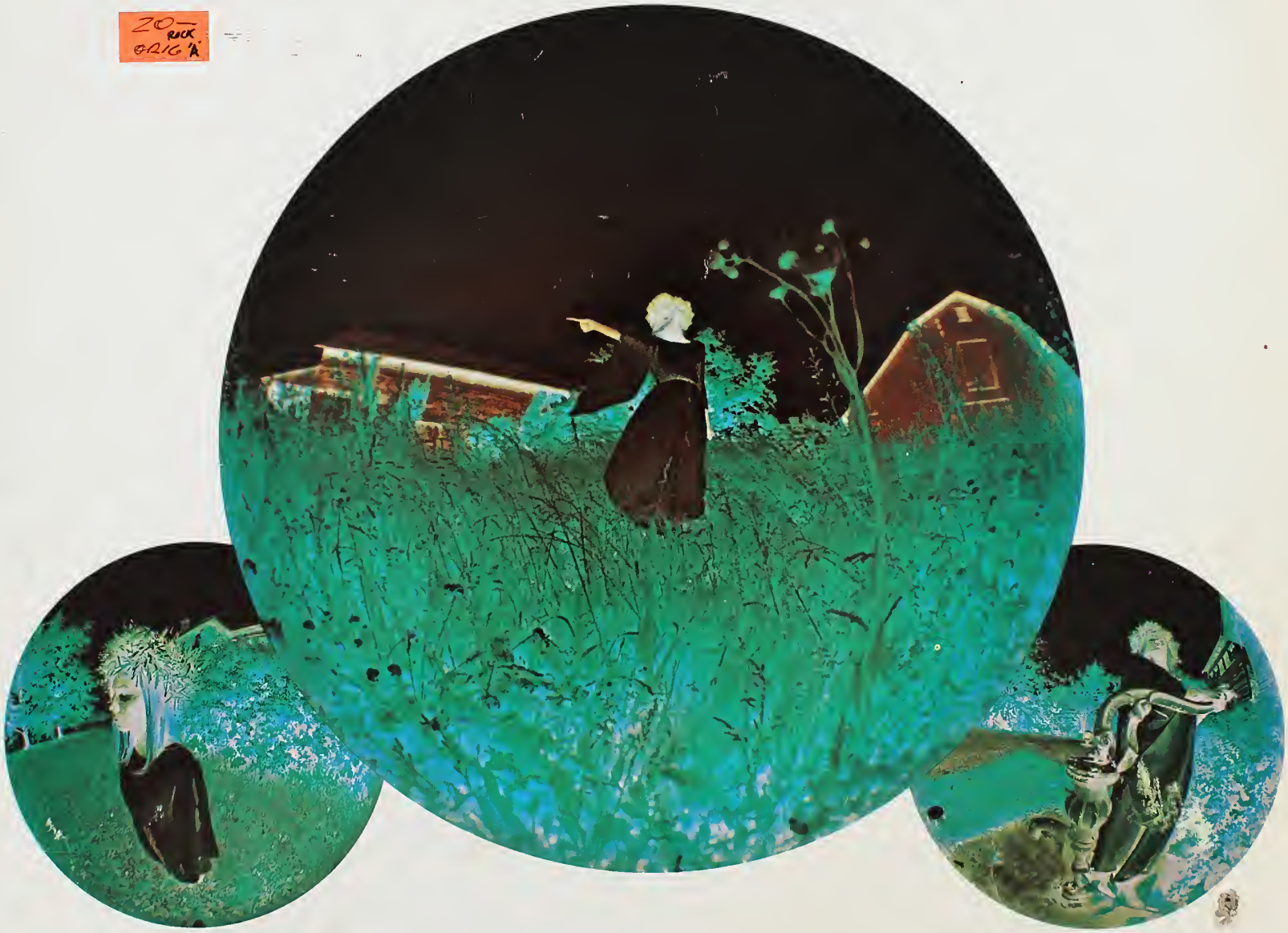
This stereo disc was cut by Monarch Record's exclusive and revolutionary half-speed disc mastering system developed originally for CD-4 Quad discs by JVC Labs. The result is a record almost totally free of surface noise and distortion, giving a transparent sound that closely resembles the original master tape. For best results play only on high quality playback equipment.

STEREO PHS 600-328
PLAYABLE ON MODERN MONAURAL EQUIPMENT

PHILIPS

The Ayncient

20 ROCK ORIG 'A



Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois 60601 • Printed in U.S.A.

STEREO PHS 600-328
(also playable on mono)

PHILIPS

The ADVANCEMENT

JULIET	Arranged by: Dovid Kinzie	
(D. Kinzie), Oovid Kinzio Music, (BMI)		2:56
PAINFUL STRUGGLE	Arranged by: Lou Kobok	
(Bartock), Boosay & Howkes Inc., (ASCAP)		6:55
STONE FOLK	Arranged by: Lou Kabok	
(L. Kabok), Magyar Music, (BMI)		3:20
GRASS MASS	Arranged by: Gary Barono	
(H. Gordon), Hal Gordon Music, (BMI)		2:26
SUNFLOWER	Arranged by: Lou Kabok	
(M. Williams), Irving Music Inc., (BMI)		3:06
SHE	Arranged by: Lynn Blocsing	
(L. Blessing), Vibrant Music, (BMI)		1:56
MOORISH MODE	Arranged by: Lou Kobok	
(L. Kobok & H. Gordon), Magyor Music / Hol Gordon Music, (BMI)		5:56
HOBO EXPRESS	Arranged by: Lou Kabok	
(L. Kobok), Magyar Music, (BMI)		5:12
CHILD AT PLAY	Arranged by: Richard Thompson	
(R. Thompson), Ferrlswheel Publ., (BMI)		2:22
FALL OUT	Arranged by: Art Johnson	
(A. Johnson), Oovid Kinzie Music / MRC Music Inc., (BMI)		3:22

LOU KABOK	Bass, Fender Bass
HAL GORDON	Conga Drums & Parcuselon
COLIN BAILEY	Drums & Percuselon
LYNN BLESSING	Vibes, Hermonlca & Organ On "Fall Out"
RICHARD THOMPSON	Organ, Harpeicord
ART JOHNSON	Lead Gulters, Rhythm Gultere, Electric Gulters, Fuzz Guitars
JOHN DeROSE	Classical Gulter On "Sunflower" & "Painful Struggle"

☐ Music can no more stand still than the hands of a clock. It's a dynamic art, ever-changing, constantly probing, stretching the existing language to its logical limits, then breaking barriers to explore the uncharted. Such an advancement is a natural course of events. No one would try to hold back experimentation; nor is any august body about to declare a moratorium on artistic development.

☐ Such changes are equally true of musicians and groups of musicians. One of the most successful combos on the jazz scene during 1967-68 was the soft-sell, exotically cerebral quintet fronted by Hungarian-born Gabor Szabo. Since music begets music and ideas generate more ideas, it should come as no surprise that this group is an offshoot of, or as co-leaders Lou Kabok and Hal Gordon prefer, an advancement from Gabor's combo.

☐ For all practical purposes, The Advancement was launched in the spring of '69, with invaluable encouragement from a bearded prophet who knows every facet of the music business: Rudy Onderwyzer, Shelly Manne's partner in his Hollywood jazz emporium, Shelly's Manne-Hole. The group is not merely an advancement by virtue of its name or derivation. Individually and collectively, the members have demonstrated in this debut album that it is possible to look ahead by synthesizing elements of the past—sort of an "advance to the rear."

☐ In the opening number, *Juliet*, written by producer Dave Kinzie, they prove this thesis with Shakespearean eloquence. The tune is a delicate waltz, played by the sensitive flute stop of the organ by Richie Thompson. The light stroke of the tree bells by Hal Gordon adds a gossamer flavor to the treatment that can only be categorized as "Renaissance rock."

☐ *Painful Struggle*, by Lou Kabok (with a little help from his countryman, Béla Bartok), begins with Lynn Blessing's legato vibes over a guitar and bass ostinato that simulates a quasi-march until Lou takes a mournful bass solo. His bowing, especially in the lower register, resembles the prayerful incantations of a Cantor. The bass ostinato returns, a bit faster than the opening vamp. Hal adds a Latin accent; Art Johnson jabs chordally with guitar and Colin Bailey's cymbal slashes punctuate the rock flavor that eventually releases the tension of the painful struggle.

☐ *Stone Folk*, also by Lou, is based on a 300-year-old Hungarian folk song. Male unison voices intone a plaintive melody over a descending root. Art provides a busy guitar background, then, via overdubbing, contributes a fuzz tone chorus that updates the ancient melody with a vengeance. The voices return to close out the track.

☐ *Grass Mass* may sound like an invocation to pot, but actually it's an exercise in 5/4 by Hal Gordon. Not the usual division of five: this is accented by 1-2, 1-2-3, rather than placing the 1-2-3 cluster first. Richie's organ leads a concerted (mass) sound goosed by Hal's Latin backing. Art takes a stinging, funky solo on guitar and the group reaches peak intensity before quietly fading away.

☐ *Sunflower*, Mason William's lyrical melody, was originally intended for a ballet. Thompson's flute stop on organ gives it a bittersweet taste without losing its essential ballotic feel. Art adds a triplet feel on guitar and Hal's use of finger cymbals, which blend over to the organ mike, lends a detached mood to the waltz.

☐ *She* is Lynn Blessing's contribution and it takes the form of a pensive melody stated by vibes over broken guitar chords. For added depth, Lou "bows" his rhythmic underpinning.

☐ *Moorish Mode*, co-written by Lou and Hal, begins with an ad lib bass cadenza. It's highly intellectual until Lou lays down a sensuel Near Eastern tempo that is picked up by the rest. Art solos over the hyperactive rhythm which reaches a climax in a fascinating, intense duologue between Hal and Colin. Not given to exaggeration, Hal said of this percussive conversation "this is the best conga playing I've ever done on record." Agreed.

☐ *Hobo Express* finds its composer (engineer?) Lou Kabok again starting with a cadenza that segues to a down home blues (if by "down home" here we can find the Sugar Hill section of Budapest) with a countrified flavor coming from Lynn on harmonica before switching to vibes for a solo.

☐ *Child At Play*, by Richie Thompson, makes use of oboe stop on organ, while the tune subtley switches from 3/4 to 4/4. The shifting of accents is so effortless, you'd swear it was done by mirrors.

☐ *Fallout* is Art Johnson's acid rock testimony and he furnishes a hard rock foundation while Lou switches to a more appropriate electric bass and Colin unpacks his sledge hammer to gavel his conviction. Lynn switches to organ for this one and by the way that Art bends his tones you know the group is really into the tune. No turning back. Just turning on.

☐ There's something here for every taste: jazz, rock, country, ethnic—and while many groups have spread their musicianship thin trying to go in various directions to appeal to diverse audiences, this group speaks each idiom with believability and eloquence. They're not showing off; they just happen to be unlimited. That in itself happens to be quite an advancement.

About The Musicians:

☐ *Lou Kabok*, a native of Hungary, studied bass at the Bela Bartok Conservatory, covered the whole spectrum from club and studios to symphony orchestras. He escaped during the infamous 1956 uprising, came to the United States and settled in California, joining Gabor Szabo in 1967.

☐ *Hal Gordon*, Philadelphia-born percussionist, started his professional career with Woody Herman, then began touring with singer Frankie Randall. He gravitated to Hollywood in '63, worked with Don Randi, then Terry Gibbs before joining Gabor in '66.

☐ *Lynn Blessing*, vibist, hails from Indiana, where he first played with Freddie Hubbard. He came to Hollywood in 1958 and worked with Joe Loco, Paul Horn, Tony Bennett, Martin Denny, Ray Crawford. More recently he has been an integral part of the Cosmic Brotherhood and the Jazz Corps, and now boasts his own LP on the Epic label.

☐ *Colin Bailey* didn't start playing drums until he was four. Moved from his native England to Australia and first came to the Colonies in 1961 with the Australian Jazz Quartet, then joined Vinco Guaraldi, Vic Feldman, Benny Goodman, George Shearing, recorded with Frank Sinatra, played with Miles Davis and has been concentrating on studio and TV work for the past two years.

☐ *Richie Thompson*, organ and harpsichord, is a San Diego native who has lived most of his life in Los Angeles. He had a sextet in Swedon, toured the United States with the Beach Boys, accompanied the Modernaires and Ann Richards. He is currently the arranger for the Association, music director for Glen Yarbrough, and works with John Klemmer's combo as well as with the Cosmic Brotherhood.

☐ *Art Johnson*, at 24, is the youngest member of The Advancement. He is also a San Diegan, who dropped out of college to concentrate (in other words teach himself) guitar. After working around San Diego, he worked in Las Vegas then toured Alaska with Gary Peacock. Since early '69, Art has been living in Los Angeles and has become a fixture in the studios.

☐ *David Kinzie*, born in Indiana, is a singer by choice and a producer through necessity. Since coming to Hollywood in '62, his credits have included: the records "Beach Party" and "Monster Mash"; over a hundred recording sessions in various capacities from singer to arranger to producer; as well as composing and conducting the music for two motion pictures.

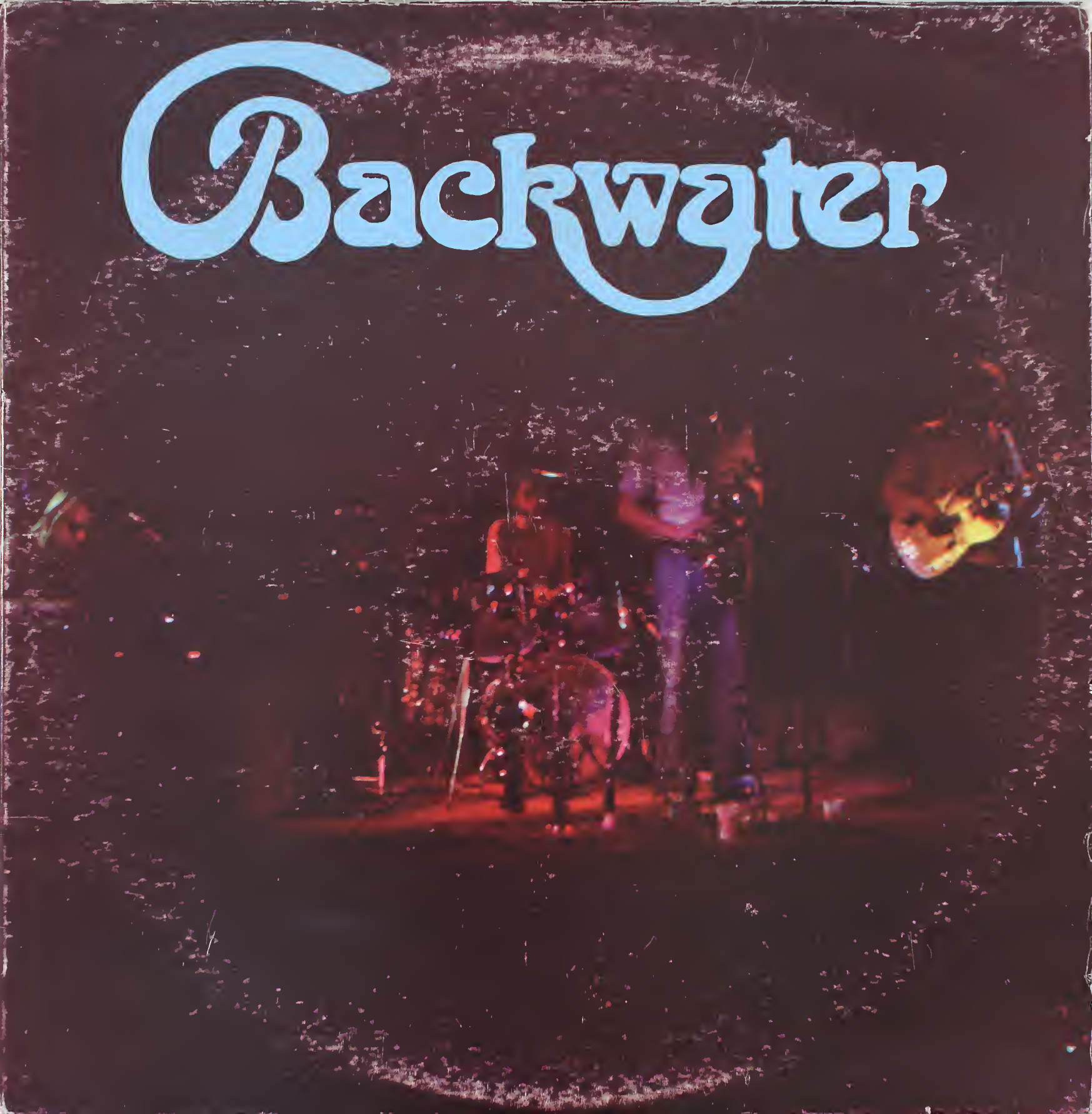
☐ Among the "thank-you-for-making-this-album-possible," The Advancement places the name of Lennie Roberts number one on the list. Lennie is a remarkable engineer: a cool, composed manipulator of dials and buttons who didn't hesitate to vary the voltage in his console to match the varying speed of an off-pitch instrument.

Harvey Siders, West Coast Editor of DOWN BEAT. Also Writer for the HOLLYWOOD REPORTER

This modern record can be played with every modern light-weight pick-up.
The stereo sound, however, is reproduced only when stereo equipment is used.

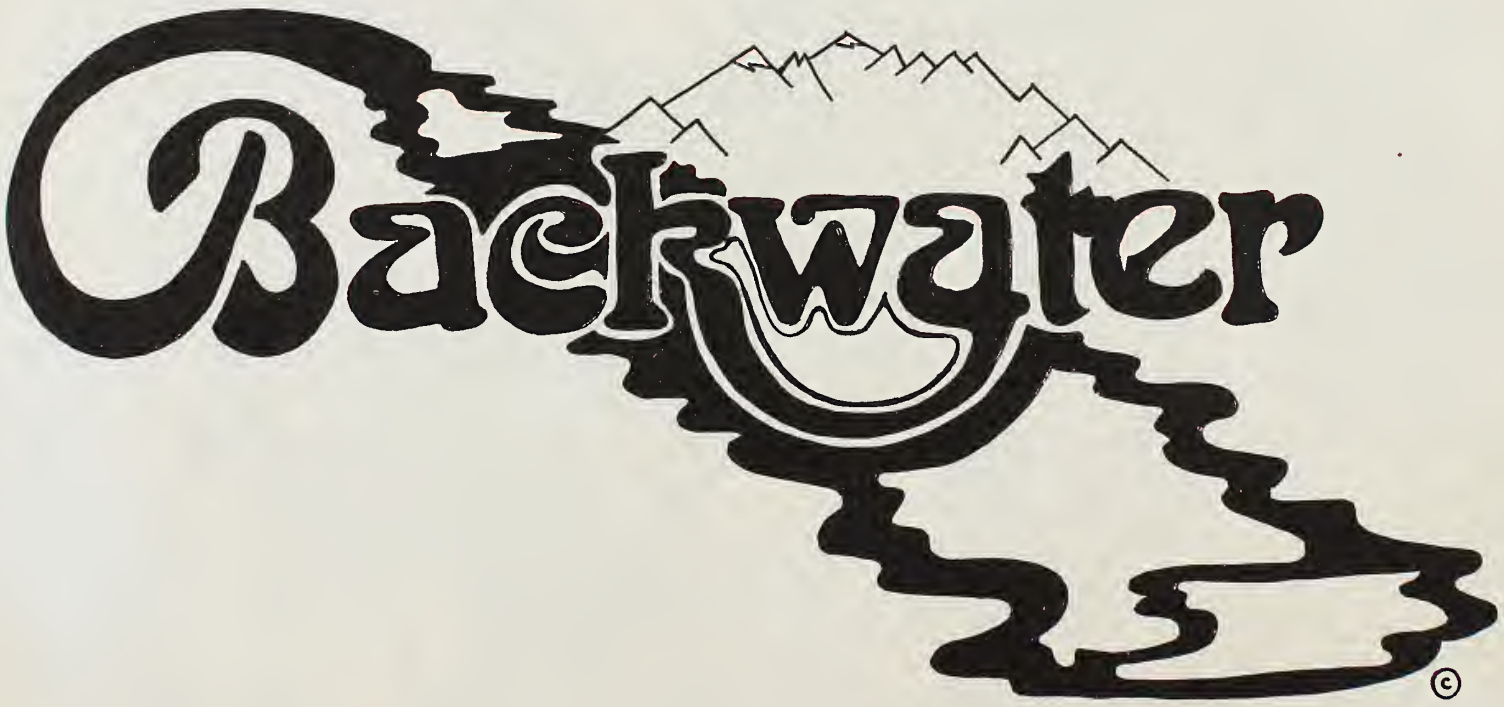
PHILIPS

Backwater



Backwater




Backwater
©

STUDIO SIDE

Recorded at New London Rec'd
Birmingham, Ala
March - August 1976

1) ALTO EGO
(L. HARDIN)

LARRY HARDIN - Alto & Tenor Sax
SCOTT PETTERSEN - DRUMS
ROBBY CATLIN - BASS
TRIPPE THOMASON - CLAVINET & RHODES
JERRY GROOM - GUITAR
MIKE RIVES - TROMBONE
JEFF BAKER - TRUMPET

2) LOVE IS ALL I'M AFTER
(R. CATLIN)

ROBBY CATLIN - GTR, BASS, PERCUSSION
LARRY HARDIN - SAX - Percussion & VOCALS
SCOTT PETTERSEN - DRUMS - Percussion
TRIPPE THOMASON - RHODES -
PATSY BAUGH, JANET MARTIN > BACKGROUND VOCALS

3) NAILED TO THE FLOOR
(T. THOMASON)

TRIPPE THOMASON - RHODES, CLAVINET, MOOG
LARRY HARDIN - SAX
ROBBY CATLIN - BASS - PERCUSSION
SCOTT PETTERSEN - DRUMS - Percussion
JERRY GROOM - GUITAR
TOM NIST - PERCUSSION

4) 14th Ave. So.
(T. THOMASON)

TRIPPE THOMASON - GRAND PIANO - VIBES
ROBBY CATLIN - UPRIGHT BASS
SCOTT PETTERSEN - DRUMS
LARRY HARDIN - CLARINET

5) I AM BLIND
(T. THOMASON)

TRIPPE THOMASON - RHODES, GRAND PIANO, PERCUSSION
SCOTT PETTERSEN - DRUMS
ROBBY CATLIN - BASS
LARRY HARDIN - SAX, PERCUSSION
JERRY GROOM - GUITAR
MIKE MATOS - CONGOS

6) JUST HANGIN' AROUND
(BACKWATER)

SCOTT PETTERSEN - DRUMS, VOCALS, TRUMPET
LARRY HARDIN - TENOR & BARITONE SAX, PERCUSSION
TRIPPE THOMASON - RHODES, CLAVINET, VOCALS
ROBBY CATLIN - BASS, VOCALS
DOUG GERRARD - GUITAR
HAND CLAPS & PARTY - BACKWATER

LIVE SIDE

Recorded live at the Midnight's Voice
on July 15, 1976, BIRMINGHAM, Ala
with PRESTIGE's Remote Van

All Photography: Greg Reardon

1) SUNFLOWER
(F. HUBBARD)

2) PAIR 'O' DICE
(BACKWATER)

3) SPANISH EYES
(R. CATLIN S. PETTERSEN)

4) A SONG FOR DON
(T. THOMASON, L. HARDIN)

TRIPPE THOMASON - RHODES
ROBBY CATLIN - BASS, VOCAL
LARRY HARDIN - SAXES & PERCUSSION
SCOTT PETTERSEN - DRUMS, VOCAL

Studio Side engineered by TOM NIST
LIVE Side engineered by GASTON NICHOLS & STEVE GERRARD
MIXED at NEW LONDON by TOM NIST
MASTERED at MASTERFONICS by MAC EVANS
Nashville, Tenn.

Produced by TOM NIST & BACKWATER

SPECIAL THANX TO: OUR PARENTS, DON, ANDY, JAY, DAN, THE WATSONS, THE MATOS, Allen & Deb, Scott Bernstein, Bill, Joyce & Dylan, GREG, NEVA, ?, IKE, Charlie, Walter, Van, Wilson, John & Deb, JAN, GINNA, PATTY, JIM, LeRon, Ed & Bill, BROWNE, Lynn, Mark, GASTON, STEVE, Terri, Nancy, Bill Gavin, Tom & Julie, Lee Moore, Paul Fuller, Jim Brown, PAULA, EDGAR WINTER, ANDREW, Carl, charles, Ann, JOHN HAMMOND, JOE, DENNIS, CLINT, JIM, TERESA, DONNA, Miller Beer, COLUMBIA & MEXICO & GOD

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TONTO'S EXPANDING HEAD BAND

ZERO TIME



CYBERNAUT
JETSEX
TIMEWHYS
AURORA
RIVERSONG
TAMA

Lionel Hampton
Saturday Night JAZZ Fever

Produced, Arranged & Conducted by
TEO MACERO



Over the years I've been involved in many recordings with the Great Hamp, but I can't think of one that has been as much fun as "SATURDAY NIGHT *JAZZ* FEVER." It was a great experience. The musicians on the date were in awe of Hamp and played brilliantly. It was quite an honor for them; after all he is truly one of the great jazz artists of the 20th Century—a giant in American music.

Hamp, too, was very impressed with the superb musicianship of his co-players, great young jazz artists like Al Foster, Mike Nock, George Young, John Scofield, George Devens, and Richard Laird. Together with the Great Hamp they brought new life and fire to the great Bee-Gees' score from "Saturday Night Fever."

This recording brings forth Hamp at his very best. He keeps spinning out new and exciting ideas, always creating, bringing out the very best in all his co-musicians, pushing their enormous talents to the limit.

It was a grand experience for me to record this album of contemporary songs with my dear friend, Hamp, and we hope you like it.

TEO MACERO

Side I

1.	**HOW DEEP IS YOUR LOVE (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	5:25
2.	**MORE THAN A WOMAN (B. Gigg, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	8:21
3.	**YOU SHOULD BE DANCING (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	9:20

Side II

1.	**STAYIN' ALIVE (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	6:08
2.	**JIVE TALKIN' (B. Gibb, R. Gibb, M. Gibb)** (Casserole Music Inc.) (Unichappell Music BMI)	8:24
3.	**NIGHT FEVER (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music INc.) (Unichappell Music BMI)	9:27

LIONEL HAMPTON	Vibes, Marimba
AL FOSTER	Drums
MIKE NOCK	Keyboard
GEORGE YOUNG	Woodwinds, Saxes
JOHN L. SCOFIELD	Guitar
GEORGE DEVENS	Percussion
RICHARD LAIRD	Bass
TEO MACERO	Tenor Sax
LYNN WILLIAMSON	Vocal

Executive Producer: Frank Military
Recorded at Chappell Recording Studios, N.Y.C.
Engineer: Julian McBrowne
Mixed at Ultima Sound Studios, Blauvelt, N.Y.
Engineer: Mitch Ames

Our special thanks to Frank Military of Chappell Music Co., without whose assistance this project would not have been possible.

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Crystal Fantasy



SIDE 1

1. Most Holy Trinosophia 5.17
2. Sunrise — First Light 2.54
3. Octavia 3.39
4. Magical Iridescence 2.36
5. Dream Odyssey 2.32
6. The Mystic Wanderer 3.10
7. Reflections on a Moonlit Stream 2.35

SIDE 2

1. Crystal Fantasy 3.00
2. Ancient A'bode 3.05
3. Sacred Temple Dance 3.56
4. Radiant Rainbow Prism 4.50
5. Land of Enchantment 2.45
6. Keepers of the Flame 3.57



All music composed, arranged and produced by Michel Genest.
Additional keyboard play and composing on *Most Holy Trinosophia* by Wayne Kingsbury

Mastering and recording at Michel Genest's personal studio, April-July 1984

Final mixing, editing and mastering at Beggar's Banquet Recording Studios, July 30-31, 1984
Engineering by Warren Dennis

Cover art by Aeoliah, detail from *The Blue Ray*

Design by Gabrielle Rohmer

Michel Genest

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hymn to a new age ✡
swami kriya ramananda



HYMN TO A NEW AGE

SWAMI KRIYA RAMANANDA

Side one

City Indigo (6:30)

A tone poem for bass flute, played in an uncommon scale, based on the fundamental and harmonic overtones of the gong.

All of the music in this album is composed in atypical scale structures. The pitch of the flute has been slightly altered and played in an "edge" technique, to accentuate the harmonics.

Nocturne (12:30)

A gentle sonic bath, designed to help decondition one's aura, and to relieve some of the stresses one so often finds in industrialized cultures.

This is a non-musical composition based on a larger work — "Night Waves" — soon to be released on casette tape.

At the conclusion of this piece, remain quiet for a few moments.

Side two

Hymn to a New Age (21:30)

This is a unique, haunting, and beautiful musical journey. The western ear should find it melodically pleasing despite its unconventional scale.

For better sound balance, those stereo systems with speakers placed on the floor may need to reduce the bass level. The use of headphones may be a useful guide for level adjustment.



Swami Ramananda (E. Christmas) is a western-born Kriya Yoga mystic and an ordained priest through the Temple of Kriya Yoga of Chicago.

All compositions are by Swami Ramananda, and all instruments are played by Ramananda. Voice structures by Lynne Kindschi.

Instruments: Bass flute, gong, synthesizers.

Cover design and photography by Ramananda.

Many thanks to Bonnie Byrd and Carol Zimbelman for their assistance.

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If once the whole world I could see
On free soil stand
With the people free
Then to this moment might I say
Linger awhile
So fair thou art

SIDE ONE

1. BREAK OF DAWN :32
2. FLY 4:41
3. LITTLE CHILDREN 3:05
4. CHRISTINE 2:12
5. SPEED :14
6. CRYSTAL BALL 1:03
7. NOBODY 4:00

SIDE TWO

1. O.D. 3:16
2. LAND OF SENSATIONS & DELIGHTS 2:48
3. THE TIMES 2:20
4. MAGICAL FINGERS OF MINERVA 2:52
5. DEAD 4:22

ALL SELECTIONS WRITTEN BY JAY KAYE & PUBLISHED BY PEQUDD MUSIC, INC. ASCAP
ARRANGEMENTS: R. W. BUCKLEY MUSICAL & TECHNICAL PRODUCTION: R. H. SPURGIN
PRODUCED & RECORDED AT VANCOUVER RECORDING, CANADA
COVER CONCEPT: GERHART SOMMER, PH. D. PHOTOGRAPHY, ART DIRECTION: RAY LEONG

BULL OF THE WOODS

INTERNATIONAL ARTISTS PRODUCING CORP.

IA-LP 9 STEREO



SIDE ONE

1. LIVIN ON (Sutherland-Hall)
2. BARNYARD BLUES (Sutherland)
3. TILL THEN (Sutherland-Hall)
4. NEVER ANOTHER (Erickson-Hall)
5. ROSE AND THE THORN (Sutherland)
6. DOWN BY THE RIVER (Sutherland)

SIDE TWO

1. SCARLET AND GOLD (Sutherland)
2. STREET SONG (Sutherland)
3. DR. DOOM (Sutherland-Hall)
4. WITH YOU (Leatherman)
5. MAY THE CIRCLE REMAIN UNBROKEN (Erickson)

CREDITS:

Produced by: RAY RUSH
Engineers: HANK POOLE, JIM DUFF and FRED CARROLL
Cover: LLOYD SEPULVEDA
Publisher: TAPIER MUSIC-B.M.I.

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CALDARA

STABAT MATER

SIDE 1

I. "THE MOTHER STOOD"
"Stabat Mater"

II. "WHO IS THE MAN"
"Quis Est Homo"

III. "SHARE WITH ME THE PAIN"
"Tui Nati Vulnerati"

TIME: 15:00

SIDE 2

IV. "VIRGIN OF VIRGINS"
"Virgo Virginum"

V. "MAKE ME CARRY THE DEATH OF CHRIST"
"Fac Ut Portem Christi Mortem"

VI. "IN FLAMES MAY I NOT BE BURNED"
"Flammis Ne Urar Succensus"

VII. "CHRIST, WHEN I LEAVE THIS LIFE"
"Christe, Cum Sit Hinc Exire"

TIME: 15:00

Concept, Production & Supervision: BeeZee Music Productions (s.b.)
Asst. Production Supervision: Glenn Hart
Production: Robert Margouleff (v.s.b.)
John Atkins
John Corigliano
Moog Programming, Interludes & Synthetic Speech Techniques: Robert Margouleff
Moog Keyboards: John Atkins
Moog Diction: Robert White (tenor)
Continuo: Toby Saks (cello)
John Atkins (harpsichord)
English Text Spoken By: Malcolm Cecil
Translation From The Latin: John Atkins
Engineering: Robert Margouleff
Malcolm Cecil
Recordists: Buzz Richmond
Paul Shands
Thank you Gus Gossert
Publishing: Musical Interludes — Village Green, Coriolanos Music Co. / Kama Rippa Music, Inc. (ASCAP)
Fortune doll photo taken at Hubert Museum, N.Y.C.
Photographer: Melchior DiGiacomo

Section I
Stabat Mater dolorosa,
juxta crucem lacrimosa,
dum pendebat Filius.

Cujus animan gementem,
contristatam et dolentem,
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti.

Quae mocrebat et dolebat,
pia Mater, dum videbat
nati poenas inclyti.

Section II
Quis est homo qui non fleret,
Matrem Christi si videret,
in tanto supplicio?

Quis,
quis non posset contristari,
Christi Matrem contemplari
dolentum cum Filio?

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.

Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

Eja, Mater, fons amoris,
me sentire vim doloris
fac ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi compiaceam.

Sancta Mater,
sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Section III
Tui nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.

Section IV
Virgo virginum praeclara,
mihi jam non sis amara:
fac me tecum plangere.

Section V
Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Fac me plagis vulnerari,
fac me cruce inebriari,
et cruore Filii.

Section VI
Flammis ne urar succensus,
per te, Virgo, sim defensus
in die judicii.

Section VII
Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.

Quando corpus morietur
fac ut animae donetur
paradisi gloria.

Amen.

Amen.

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Also on Ampex 8-Track Cartridge Stereo Tapes

CRI-112

A POEM IN CYCLES AND BELLS
FOR TAPE RECORDER AND ORCHESTRA

by OTTO LUENING and VLADIMIR USSACHEVSKY

Members of the Royal Danish Radio Orchestra
Conducted by OTTO LUENING
Technical supervision by V. USSACHEVSKY

THE FORTUNATE ISLANDS for String Orchestra

by WILLIAM BERGSMA

Orchestra of the "Accademia Nazionale di Santa Cecilia-Roma"
conducted by ALFREDO ANTONINI

SUITE FROM "KING LEAR"
by OTTO LUENING and VLADIMIR USSACHEVSKY

A PIECE FOR TAPE RECORDER
by VLADIMIR USSACHEVSKY

AMONG all the musical innovations that have taken place in the twentieth century, none has been more dramatic in its reassortment of traditional values than the composition of music for tape recorder, with the recorder acting both as a creative medium and as a performer. This development has, in one action, exploded the element of sound much as the cyclotron has shattered the atom, reducing the component parts to a state of such non-connotative simplicity that they can be reassembled, combined, and spun out in time as an utterly new kind of music. Electronic developments have made it possible to separate fundamentals from their overtones; to pick and choose among these overtones the ones that satisfy the needs of the tape-composer at a given moment; to superimpose abstracted sounds one upon another. A single timpani stroke can be manipulated by electronic instruments and by the tape recorder until it has produced a whole bevy of non-associative sounds ranging from almost inaudible depth to inaudible height. The intonation of a human voice, a drip of water, an auto horn, or a pure, electronically produced tone — all or any can be used. Rather than an impoverishment of materials, the composer is presented with a universe of aural substance so vast that severe disciplines must be self-imposed in its examination.

Otto Luening and Vladimir Ussachevsky, composers of the three tape recorder works presented on this disc, arrived at their new locations by different routes. Luening, who was born in Milwaukee, Wisconsin in 1900, first heard of the possibilities of electronic music during his studies with Busoni in Zürich, Switzerland. He subsequently enjoyed an extensive career as conductor and instrumentalist, directing, during the course of it, the world premieres of Menotti's opera, "The Medium," Virgil Thomson's "The Mother of Us All," and his own "Evangeline." His catalogue of compositions for traditional instruments runs to several pages of small type.

Vladimir Ussachevsky, who, like Mr. Luening is a member of the music faculty at Columbia University, began his experiments with tape recorder in the winter of 1951 and presented a public demonstration of these experiments on the Composers Forum series in the Spring of 1952. Born in Hailar, Manchuria, of Russian parents, he arrived in this country in 1930, completing his education at Pomona College and, with Howard Hanson, at the Eastman School of Music. In the fall of 1953 he collaborated with Mr. Luening in the creation of the first major work for tape recorder and orchestra in which a tape recorder was used as a solo instrument. This work, commissioned jointly from the two composers by the Louisville Orchestra, was entitled "Rhapsodic Variations for Tape Recotder and Orchestra" and received its premiere on March 20, 1954.

POEM IN CYCLES AND BELLS by Otto Luening and Vladimir Ussachevsky (BAND 1) was commissioned by conductor Alfred Wallenstein who, in 1954, requested a private hearing of the entire repertoire of tape music composed both jointly and separately by Messrs. Luening and Ussachevsky. He then suggested that two solo tape compositions "Fantasy in Space" (Luening) and "Sonic Contours" (Ussachevsky) could be changed and expanded into a single composition for tape recordet and symphony orchestra.

The composers were immediately interested in the project and worked on it through the summer of 1954. The first step was to transcribe the solo part, which was taken by ear from the tape recorder and notated on the conductor's scote as accutately as possible. The total structure of the work, which was planned by the composers in conference, is as follows:

The materials of the first section ate presented by the orchestta alone. After an introduction hy woodwinds, strings, and horns, the harp, glockenspiel, and clarinet are blended and introduce a short passage based on a cumbinatiun of C sharp minor, E minor, and A minor chords. A bridge leads to trill passages in the woodwinds. Then a solo for horn and chimes inttoduces a ballad-like theme, which is played by the violins. Joining them alternately are woodwinds, trombones, trumpets, and glockenspiel.

The preceding material is now played by the tape recorder. With the flute as a sound-source, numerous complex variations and transformations are presented. There is a delicate orchestral background of muted strings and occasional solo winds with triangle. The tape recorder plays the ballad-like theme alone, elaborately varied and developed in the background. Celeste, harp, English horn, glockenspiel, and 'cello enter pianissimo, re-stating the theme, while the tape recorder brings its variations to a high point and then tapers away. There is a brief transition into the work's second section.

An orchestral transition follows with a terse, forte announcement of a harmonic progression from which much of the material in the following section is derived. The interval of a minor second figures predominantly as a dissonant factor, melodically and harmonically. The tape recorder enters, serving as a low, bass pedal to an expanded re-statement of the previously heard chords.

Now come a series of low, bell-like notes, and new thematic material is introduced rhetorically by the tape recorder. A long, slightly metallic melodic line occurs against a background of low chords, which increase in volume and frequency to burst in organ-like harmonic clusters.

As the melodic line disappears in a final low, metallic crescendo, new material enters. A modal theme is presented in canonic imitation by sounds resembling a Balinese gamelan orchestra. As this section nears completion, other faint, tinkling bells are heard, followed by strangely distorted voices.

The orchestra begins to enter very quietly and the tape recorder introduces an insistent rhythm which continues to the end of the piece, having the effect of a maze of echoes, always receding into the distance and intertwining with a dance-like tune. The orchestra is restrained until the finale, when it emerges over the pulsating mass of sound and marches on to a forceful, polytonal ending.

A PIECE FOR TAPE RECORDER by Vladimir Ussachevsky (BAND 11) fully exploits the instrument as a creative medium. Extensive blending of timbres, transposition of pitches, and a careful control of dynamic properties has resulted in a composition wherein little is recognizable as to the origin of the sounds. The materials have been economically used and carefully developed by means of electronic manipulation as well as by traditional, instrumental techniques of thematic development. The composer feels that the work requires no elaborate explanation in order to be appreciated, although, he says, "a variety of subjective interpretations is indeed welcomed from each listener according to his own taste and imagination".

SUITE FROM "KING LEAR" by Otto Luening and Vladimir Ussachevsky (BAND 111) — When called upon by Orson Welles to provide an abstract background score for his New York City Center production of Shakespeare's "King Lear," the composers found it necessary to develop a good deal of new material, tailoring it to the director's conception. From a total of between forty and fifty cues used in the play, this recorded excerpt has been drawn.

The brief sequence highlights two major episodes in the tragedy: the Storm Scene and Lear's madness. The impact of the brutal storm is portrayed by a howling ascent of grotesque and noise-infused chords. Splashes of impressionistic color break through like calls from another world. The storm dissolves into a quieter, mysterious movement which is used throughout the play to underline a mood of ever-deepening tragedy. Next come the cold and lonely sounds suggesting Lear's madness, as he wanders in his fantastic dress of flowers and jingles. A more complex version of the mysterious sonorities, with occasional echoes of the storm, closes the brief excerpt.

WILLIAM BERGSMA is one of the United States' most secutely established and widely admired young composers; living proof of the opportunities for musical development which exist between American borders. Born in Oakland, California in 1921, he was playing violin at the age of six and cumposing orchestral music by the time he reached high school. Of his experiences at Burlingame high school, he writes: "If I wanted to write a piece and copy the parts, the orchestta would play it, and did; my first complete composition was for orchestra and was played at one of its concerts as were two or three later ones."

In the summer of 1937, he reports, "I hid the lack of a high school diploma and enrolled in my first formal composition course in the University of Southern California, taught by the visiting Howard Hanson." The session lasted six weeks. At its termination, Bergsma was invited to send the score of his ballet, "Paul Bunyan" (for puppets and solo dancers), to Dr. Hanson at the Eastman School of Music. He did so, and as a result, a Suite drawn from the score was broadcast by the Eastman-Rochester Orchestra. Hanson subsequently staged the ballet, with somewhat altered scenario. Pierre Monieux broadcast still another Suite drawn from the original score, and a chain of about twenty-five performances and broadcasts was set off.

Bergsma began his studies at Stanford University in 1938, and two years later entered the Eastman School of Music. There he remained until 1944, first as a student, and then as a Teaching Fellow, studying composition with Dr. Hanson and orchestration with Bernard Rogers.

Prizes, grants, and performances began to follow on each other's heels. In 1942, while he was still a student at Eastman, Bergsma's First String Quartet was given its premiere by the Gordon String Quartet. In 1943, the work was awarded the Bearns Prize; in 1945 it won an award from the Society for Publication of American Music. In 1942, a ballet entitled "Gold and the Señor Commandante" was staged, and excerpts from the score were recorded for Victor by Howard Hanson and the Eastman-Rochester Orchestra. A "Symphony for Chamber Orchestra" was commissioned by Town Hall, New York, in 1943, and in the same year, Bergsma's "Music On a Quiet Theme" was given a special publication award in the Independent Music Publishers' Contest. The year 1944 brought forth a Second String Quartet, commissioned by the Koussevitsky Foundation. This work, like the Quartet completed in 1942, was given its first performance by the Gordon String Quartet.

The following year, the composer took up residence in New York City. He arrived early in 1945 and by May of that year was the recipient of the National Institute of Arts and Letters' award for $1,000. His appointment to the faculty of the Juilliard School of Music came a few months later, closely followed by the award of a Guggenheim Fellowship. In 1947, Carl Fischer, Inc. commissioned the composer to write "The Fortunate Islands" in honor of the twenty-fifth anniversary of the League of Composers. The work was composed during the period of Bergsma's Guggenheim Fellowship, which he spent, appropriately to his project, on the Caribbean island of Jamaica. The score, as here recorded, represents a later, revised version dating from 1956.

One is not surprised to hear the composer state with regatd to Jamaica: "My imaginings took a certain color ftom the disturbing beauty of that island," for passages of portentous loveliness present themselves at every turning in the score of "The Fottunate Islands." The title, says Bergsma, was taken from "a rather slighting paragraph by Sir Walter Raleigh":

"He (the artist) stands on the promontory and watches the shore beneath. He sees the sailors struggling in the surf and pities them; but he cannot aid them or even suffer with them. He does not guide the ship . . . nor discover the Fortunate Islands.

"This perfectly accurate statement annoyed me. Discovery, in his own field, is precisely the purpose of a working composer. While I had never located a new island, I could imagine one. I could bting back a sound in celebration of discovery.

"If I were to discover the Fortunate Islands, this piece is what they would sound like. They would have beauty (the slow introduction); energy (the Allegro); they might have elements of ritual or terror beyond my comprehension (a slashing passacaglia with one recurrent quarter-tone, deliberately out of tuoe); of changing dance; and, finally, despite great variety, my Islands would have one spirit . . . an overall serenity." *The Fortunate Islands* is published by Carl Fischer Inc.

Notes by LESTER TRIMBLE

COMPOSERS RECORDINGS, INC.
170 West 74th Street, New York 23, N. Y.

PRINTED IN U.S.A.



one of you

14 I Never Give In

When I was still young I believed in fairy tales,
now I am among the people alone, hiding the fairy tales inside me.
I know the evil wins every time, no one resists it,
me I still believe in good, this rings in my soul:

He who is good truly good he will be rewarded,
he who is good truly good he will be rewarded,
he who is good truly good he will be rewarded,
he who is good truly good he will be rewarded.

I am not waiting for the reward I am already very rich,
I can at least trust myself ta ta ta ta ta ta ta.

15 Waiting For Your Return

Always waiting I am always waiting,
always waiting I am always waiting,
when you will return again,
when you will return again.

So just come, so just come,
so just come, so just come so just come so just come.:)

16 What Is It

Is it life or is it death who can tell what it is,
what is life and what is death who can tell the difference.
No one knows, no one knows, no one knows what is it.

Is it life or is it death who will answer me,
what is life for what is death for who will answer me.
No one knows and no one has a clue (sense) no one knows what is it.
No one knows and no one has a clue, that one there is silent what is it.
What is it, what is it ....

I'm calling quietly I'm calling a long time who will answer me.
Is here life or is here death who will answer me.
No one knows and no one has a clue, the silence hurts what is it what is it.

I'm calling quietly I'm calling a long time who will answer me.

17 Riddle

I'm not a fish in the net,
nobody nobody will ever catch me.
I'm not available, he who wants me is looking in vain.

Nobody knows what I look like, nobody knows who am I,
he who grabs a little peace of me runs after bigger piece.

Do you know who I am, do you know who I am?
I'm not a fish in the net,
nobody nobody will ever catch me,
because
when I embrace someone, no one knows who I am,
when I leave offended, they are wailing please come back.
Do you know who I am, do you know who I am?

I'm not a fish in the net,
nobody nobody will ever catch me...

Thanks to Helen, Michelle, Michal and Anthony.

Licensed from Scarab Records and One of You
Translations by One of You
Mastered by Timothy Stollenwerk
Layout by Anthony Remple

Little Axe Records
LA•009

5012 NE 28th
Portland, Ore
97211



one of you

Side A is a collection of One of You's three 45s that were self released on her own Scarab Records in the early 1980s. The last 45 was released under the name of The Triffids but can be considered essentially a One of You performance.

1 Faded Flowers

A long long time ago
I got a beautiful doll
But it was stuffed with pins
When I complained, they said
Oh you fool, who told you to look inside

In the springtime of my days
Joy was always waiting
I was told that prince would come
No one told me when

Just faded flowers
And fallen leaves
Robbed of my fairy dreams
I'm left with tears

Why didn't they tell me that the world is graceless
I wouldn't find myself feeling so helpless

Now I know the reason why they didn't want to tell me
Who could bear to see this world reflected in the child's eyes

2 Life is Hard

We are on the moon well
You are on the moon well
I am on the moon
But who cares about world
But who cares about life

We will be everywhere
You will be everywhere
I will be everywhere

But we will lose our lives
But we will lose the earth

Life is so hard
Life is so hard
Life is so hard, you know

Cry little baby
Cry little baby
Cry little baby, cry

Life is so hard
Even for devils
They just wear happy masks

Cry little devil
Cry little devil
Cry little devil, cry

Life is so hard
Even for those who look like they don't care

Why do we do it
Why do we do it, why

Why do we make it
Why do we make it hard

When nobody wants to
When nobody wants to cry

Yes nobody wants to
Nobody wants to cry

3 Don't Be Desperate

I'm crying, I'm crying
I'm crying, I'm crying

Sad without hope
Why I am so sad, oh
Why I am so sad
Why I am so sad

Sad without hope
I'm crying, I'm crying
I'm crying, I'm crying

Don't be desperate
My dear friend
Every day will pass

You should have hope
Dearest friend
Sun will always rise

So stop being desperate
Every evil will go by
Try to sing with me
Sun will again cross the sky

I'm crying, I'm crying
Please stop crying, my dear friend
Keep this on your mind
It doesn't matter what's gone by
Earth is turning around

4 When The Sun Comes Up

When the sun goes up
I have to sleep
The whole world is crying
I can't hear it

Yes when sun comes up
I try to sleep
Don't want to suffer
I don't need it

Yes when sun comes up
I try to sleep
The whole world is crying
I can't hear it

Good night life, good night
For me day is night
Good night or I'll scream
Life is scary dream

I wanted to be like a god
See it all and hear it all
Now I'm glad I am not
Even the little I can see
Makes me soy

Good night life, good night
For me day is night
Good night or I'll scream
Life is scary dream

5 Brainbroom

(Instrumental)

6 Invincible

(Instrumental)

Side B is a collection of mostly acoustic demos sung in Czech. They were never intended for public release. Tracks 7-17 translated from Czech.

7 Wishful Thinking

On the way home fell from the tree a blue leaf of mountain ash,
And I know that once I eat it I will be absolved of all guilt.

8 Life is a Puddle

Life is a puddle very big puddle full of dirt,
everyone will get dirty everyone will get dirty without blame.
We have to look for a spring of clear water,
he who will find it will be free.
Wake up people wake up do not sleep,
You will find that fresh clear spring.
I am still looking for this spring of clear water,
he who will find it will be free.

9 Don't Be Desperate

(a czech version of)

10 A Cow's Song

How how cows are walking,
waiting in the line at the slaughterhouse,
calf with her mom, the calf is whimpering:
mom oh mom what are we waiting so long for,
where are our pastures,
and where is dad, I want to go to play again,
I want to go home, let's go home,
let's go home, let's go home.

11 The Leaf

Leaf is falling, falling down,
I'm so alone, always alone,
waiting for a light if you have it,
waiting for a miracle, perhaps you'll give me.
I'm so alone, always alone,
leaf is quietly falling down.
I'm so alone, always alone.

12 Ray of Sunshine

You are my ray of sunshine,
you are my ray of sunshine,
but the sun did not come out,
but the sun did not come out.
Cloud oh clouds do you see my tears,
clouds oh clouds do you see my face.
Clouds oh clouds go away soon,
clouds oh clouds let that shine through.
I'm waiting for a ray of sunshine,
I'm waiting for a ray of sunshine,
but the sun did not come out,
but the sun did not come out.

13 You Kill

If you want to be a good person you cannot live from suffering,
every day there is so much crying just to fill the stomachs. Yeah
If you want to be a good person you cannot live from suffering,
every day there is so much crying just to fill the stomachs. Yeah
You are killing, with every mouthful you are killing,
You are killing, to live you kill.
You are killing, you do not know who you are killing,
you are killing, with every mouthful you are killing.
Although the humankind is old has no knowledge of animals,
lives from their suffering, we might as well eat people.
Cadovers, they are the same cadavers,
cadavers, you eat the cadavers.
Cadavers, everywhere are cadavers,
cadavers everywhere nothing but cadavers.


Crystal
Stan Hubbs

FLP 1202

FLP 1202

CHA CHA CHA — MAMBO — MERENGUE

MONCHITO

and his

MAMBO ROYALS

PEDRO-PABLO CHA CHA CHA
TALK TO ME
ME GUSTO
THE MERRY MERENGUE
YOU'RE DRIVING ME CRAZY
MAMBO SHMAMBO

SUAVECITO CHA CHA CHA
THE MERENGUE GLIDE
TAKE IT AWAY
BAILANDO EL CHA CHA CHA
QUE ME VOY
YOU NEVER SAY YES-NO

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1 - 12" FLP 1201

"CHA CHA CHA'S - MAMBO'S - MERENGUE'S"
RAMON MARQUEZ AND HIS ORCHESTRA
Featuring: DAMIRON & CHAPUSEAUX

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

1 - 12" FLP 1202

"CHA CHA CHA'S - MAMBO'S - MERENGUE'S"
MONCHITO AND HIS MAMBO ROYALS

♦♦

1 - 10" FLP 33001

"A DANCE DATE IN MAMBOLAND"
RAMON MARQUEZ AND HIS ORCHESTRA

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

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Featuring: ORQUESTAS TROPICALES

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"CALYPSO" As Played At
TOWER ISLE, JAMAICA, B.W.I.
Featuring: THE TOWER ISLANDERS

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

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"RUMBAS"
FABIAN ANDRE AND HIS ORCHESTRA

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

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"TAKE IT EASY"
With: MONCHITO AND HIS MAMBO ROYALS

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

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"MAMBOS"
RAMON MARQUEZ AND HIS ORCHESTRA

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

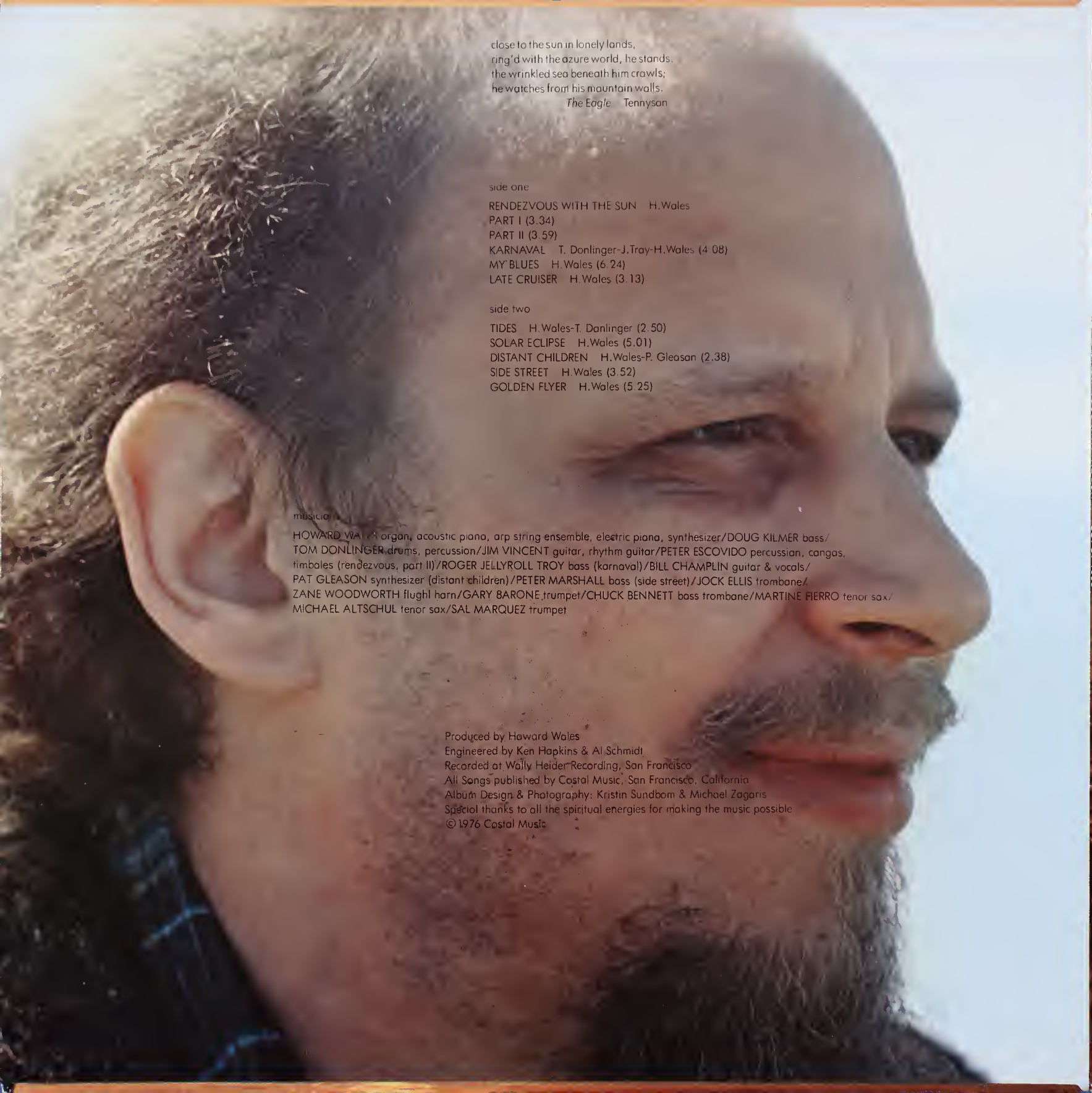
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DAMIRON AND HIS ORCHESTRA

FIESTA RECORD COMPANY, INC.
1619 BROADWAY
NEW YORK 19, N. Y.

Globe Albums, Inc., N. Y. 57, N. Y
Printed and Packaged by


RENDEZVOUS WITH THE SUN
HOWARD WALES



close to the sun in lonely lands,
ring'd with the azure world, he stands.
the wrinkled sea beneath him crawls;
he watches from his mountain walls.
The Eagle Tennyson

side one

RENDEZVOUS WITH THE SUN H.Wales
PART I (3.34)
PART II (3.59)
KARNAVAL T. Donlinger-J.Tray-H.Wales (4.08)
MY BLUES H.Wales (6.24)
LATE CRUISER H.Wales (3.13)

side two

TIDES H.Wales-T. Danlinger (2.50)
SOLAR ECLIPSE H.Wales (5.01)
DISTANT CHILDREN H.Wales-P. Gleason (2.38)
SIDE STREET H.Wales (3.52)
GOLDEN FLYER H.Wales (5.25)

musicians

HOWARD WALES organ, acoustic piano, arp string ensemble, electric piano, synthesizer/DOUG KILMER bass/
TOM DONLINGER drums, percussion/JIM VINCENT guitar, rhythm guitar/PETER ESCOVIDO percussian, cangas,
timbales (rendezvous, part II)/ROGER JELLYROLL TROY bass (karnaval)/BILL CHAMPLIN guitar & vocals/
PAT GLEASON synthesizer (distant children)/PETER MARSHALL bass (side street)/JOCK ELLIS trombone/
ZANE WOODWORTH flughl horn/GARY BARONE trumpet/CHUCK BENNETT bass trombone/MARTINE FIERRO tenor sax/
MICHAEL ALTSCHUL tenor sax/SAL MARQUEZ trumpet

Produced by Howard Wales
Engineered by Ken Hopkins & Al Schmidt
Recorded at Wally Heider Recording, San Francisco
All Songs published by Costal Music, San Francisco, California
Album Design & Photography: Kristin Sundbom & Michael Zagaris
Special thanks to all the spiritual energies for making the music possible
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DRY HIP ROTATION

- WORDS by:- P.H.
  MUSIC by:- J.S.P.
  ALL TITLES composed/arranged + produced by:- PETER HOPE + JONATHAN S. PODMORE (except U.I.F. - arranged by:- HOPE/PODMORE/PINDER)
- RECORDED + MIXED at VIBRASOUND on the 5th, 6th, 11th, 12th, 15th, 16th of Sept. 1986
  ENGINEERING by:- ALAN FISH
- ℗ NATIVE MUSIC 1986 © NATIVE MUSIC 1986
- SLEEVE IMAGE by:- PHIL BARNES
  DESIGN by:- NAKED ART
  LABEL DESIGN + TYPESETTING by:- artwork
- THANK YOU:- AL, RICHARD + THE 26 PINS, RUSSELL, ALISON HARMONICA, SIMON + KEVIN
- * Available only on the 12" single (12NTV13) KITCHENETTE/THE UNKNOWN INDUSTRIAL FATALITY

KITCHENETTE

this – is the minimum of things
grill lit – grill it
he – was a meat minded man
kill breath with flex
i will hold it still as stone
i'll squeeze it 'til he quits his bawling
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
and she yells as her trolley gives way
to the clatter of tin trays
she says "pour me out a whiskey i'm frozen to the boots"

no use – for a bunch of broken keys
bruised cheeks and knees
palms – cracked from scrubbing at stone
heat…fret
the clatter of efficiency
domestic blitz is overturning
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)

then the cooker fails us
you should never trust that oven
i could always smell the washing
i could almost taste the whiskey
we should maybe stay 'til morning

but she….stares
her chores become confusing as hell
her head tips back and she yells
she says "pour me out a whiskey i can't undo his boots"
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
hands – that are as skinny as twigs
dip into my life
snared – by our conspiracy trap
disposing of the husband while consoling the wife
disposing of the husband while consoling the wife
disposing of the husband while consoling the wife

heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
but she yells as her trolley gives way
to the clatter of tin trays
she says "pour me out a whiskey i'm trembling in his boots"
so – as the grater digs in
the mixer gets jammed
with a sack – hor with trouble and boots
we head from town
leave behind a half baked meal
and hope the kitchenette can keep from spiraling

Peter Hope: Vocals/Backing Vocals.
Jonathan S. Podmore: ½ lb Baking Tin/Cutlery/Parkinson Cowan Oven/Robot Chef/Plates/Hoover Junior/Creda Tumble Drier 400°C, Z. Gate/Stone.
Alan Fish: High Hat.
Barbara Wasiak: Backing Vocal.

CANAL

the banks of our great winding canal
splay their sides like a fat man
our sinks and baths are empty
and the water goes round and round again
for the fifth time
it's five in the afternoon
and folk make their way home
it's five in the afternoon
and we float down the fat canal
on a raft made of discarded shopfittings
lashed together with chicken wire

pushing swollen swell full

the workers on – their way – home stop,
and lean on the banks of – the canal in the hope
that they will not – split
some turn and ask each other
"when will this rain cease?"
some men pray to some
gods for the fifth time
it's half past five and the sun descends
and from my raft i see,
a trickle of water break over the edge
suddenly the patient workers disappear
beneath the mourned roll
and i surf through town
on a wave of slobwater

Peter Hope: Vocals/Backing Vocals.
Jonathan S. Podmore: Tapes/EMS Synthi AKS/Backing Vocals.

217

no plunge
no bag of rags
descend
no drop – no drydine
escalation/escalation
217 stair stair – stair staircase
217 stair stair stair staircase
we're coming up

moss and mist the musty the stench my lips
and loss gets grafted flake by flake
to blemished impetus – what's that?
(this is no home from home)
hole from hole
damaged – too dark to heat
damaged – too wet to lift – up
up – up – we're coming up)
217 stair – stair stair staircase
217 stair stair – stair – staircase
217 stair stair – stair – staircase

from the 'cavity deep'
warm diluted energies
and finger grappling nails are sticking
clicking the shins and knees that clamber
trample on steps the corruption steps
crumble the dumb social steps
the sell – pity steps
turn decline into decline
we climb 'til we destroy them
in a splinter timber torrent
let us level this obstruction
let us level this intrusion
let us scour away disguise
217 stair – stair – stair – staircase
217 stair – stair – stair – staircase
217 stair – stair – stair – staircase
217 stair – stair stair – staircase
we're coming up

Peter Hope: Vocals/Stairs/Door.
Jonathan S. Podmore: Tapes/Stairs/Backing Vocals.
Alan Fish: Backing Vocals.
Russell Pinder: Backing Vocals.

DRY BONE

burn – bowl – heat heat heat – d – d – dust
burn – bowl – heat heat heat – d – d – d – dust
caked cracked + caked eyes see taste
cracked + caked lips cross thread cross
cross brambled throat dry raked +
caked + baked out of water it dried up
+ gone just left with dry bones
dry bones dry dry dry bones

Peter Hope: Vocals.
Jonathan S. Podmore: Treatment.

HAULAGE

i'm on a haulage spree
blisters on the pump hand
rumble wheels
chang – rhang
care to stop me?
guzzling like a dozen of any of you
o it might be oil and it might be fruit
tip the wizened figures ditchward
i'm coming through
'cos i'm on a haulage spree
and you're sick
and i've got 40lbs on you
thunder wheels
thunder wheels
chang – chang
and i'm on a haulage spree
don't even try to swing
and i'm on a haulage spree
'cos you'll wind up all gravel tongued
yes i'm on a haulage spree
care to stop me?

Peter Hope: Vocals/Harmonica.
Jonathan S. Podmore: EMS Synthi AKS/Harmonica/Tapes.

TOILET *

not even safe
not even safe in my own home
smashed home
why did they break into my house
why did they break into my house
why did they break my toilet
that's not theft – mindless damaging
that's not smart – so that's ignorant
why do i sit with my head in my hands
why don't i start to fight

he pulled the plug out of my tranquil basin
he pulled the plug out of my tranquil basin
he pulled the plug out of my tranquil basin
he's the violater
he's the degrader
he's the violater
he's the degrader
my windows were rattling
my mind was rattling
well i dug out my hammer
and i climbed down those stairs
and i smashed through that door
and i smashed through that door
and i smashed that toilet
into a thousand pieces across the floor
now you can't even sit on that
so don't come pounding on my door
no more

Peter Hope: Vocals.
Jonathan S. Podmore: Cream-soda Ib Sledgehammer/Tapes.
Anne Blake: Vocal.

DOG EARED PICTURES OF BIRDWING CARS

she's sicker than ever
and she's stopping parting the curtains
and dog eared pictures of birdwing cars
to remind her of motivation
or maybe contamination
they're both lashed together with a hamstring
and it's postal shopping from here on in
here on in – here on in

'not even the barest sense we were born with'
she complains
the expected is always there
and she's got nothing particular to say
and I've got nothing particular to wear
so we polish up our rings
and burn the alienation hymn
and the time is mainly liquid
and it always flows down hill
and those beautiful cars with their slim fins
and we're strung together with a hairstring

yes she's stopping parting the curtains
the expected is always there
so we just stay in
enjoying the convenience of t.v. and postal shopping
and when her stomach starts to grumble
o she just rumbles down the phone
and a delivery of substance
glues the walls back on this home

Peter Hope: Vocals.
Jonathan S. Podmore: Tapes.
John Jasnochs: Electric Guitar.

NEEDLEHEAT

down an eager throat
tip your pills – no/no/no/no/no/no
swill the linctus – disinfection v. burn
tirk…ow
medicine special runs from junk to junk
needle fish – needleheat
needle – release the energy

pills for ills and ills for pills
pills for ills and ills for pills

and these capsules will alleviate
the drug induced ill/ills
caused by those who make these
pills for ills – pills for ills
pills to alleviate the drug induced ills
caused by those who make these pills
stop – stop – stop
open up the channel – open up your eyes
needle point – needleheat
needle – aaah

pills for ills and ills for pills
pills for ills and ills for pills
(and ills for pills)

spitting flames/spitting bile
shutting doors/shutting eyes
open up/open out
these blinkers made of burning rubber
science blubber stubborn special
tick….
needleheat – needleheat
needle – and energy
pills….ills
pills….ills

pills for ills and ills for pills
pills for ills and ills for pills

would rather grab at needleheat
than blubber medicine
from blubber minds
for blubber money
burn now – burn now needleheat
o yes needleheat
and the herbs – yes the herbs

pills for ills and ills for pills
pills for ills and ills for pills

Peter Hope: Vocals.
Jonathan S. Podmore: Prepared Piano/EMS Synthi AKS. Tapes/Rhythm Box.

HYPNOSIS

man is no bird
he has only arms
and also he cries at disappointment
and discord makes him angry
man is no bird
he is anchored to his work
although his hands are nerded less and less
he treasures his strength
man is no bird
his love is self – centred
with jealousy as vast as an open mine
fearing youth's independence
man is no bird
he still hunts medals
although he sees himself as a great whatever
hypnosis takes it's toll
man is no bird
man is no bird
man is no bird

Peter Hope: Vocals.
Jonathan S. Podmore: Violin/Vocal.

KNIFE

there's a new notch on the waxed paint
it flicked to life – I heard it scrape
it's relevant the blade went.
knife
knife

blunt dissatisfaction is always running rife
from battered buildings tiles fall
on waxed paint this stone rain
will bounce – bounce bounce
now you damn listen – listen listen
now you damn listen – listen listen
now you damn listen – listen listen
now you damn listen – listen listen
(listen listen) listen
(listen listen) listen
for the metal body's rabbed with dents
all blistered skin it's such a mess
rise up voice – save a life
the cutting edge went…
knife
knife
and the furniture breaks like veins
and puffy eyes and blundering trust can't take it
a spark dances until it finds a split gas pipe
a rumbling earthquake
did i arrive – too late?
there's a new scratch that's still sore
stab
a fresh wound from a stale claw
stab
cut a whetstone with a razor. ..
knife
knife
now start to search – to find a face
the face has gone – from above the waste
no – no that's disgrace
i hear the blade – i hear the blade…
knife
knife

Peter Hope: Vocals/Crash.
Jonathan S. Podmore: EMS Synthi AKS/Rhythm Box/Tapes
Alan Fish: Percussion.

SCURRY BUG

all my life i grind away at it
tear myself in two
but still i'd love to get away from it
head for somewhere new
work hard with my blistered – paws
like a scurry bug
stand firm with my splintered shins
scurry scurry bug
(you're blessed – you're blessed)

the perfume smells like someone's shed in it
very thin disguise
(the stink stank stank)
the scurry bug is staring down there's no
breeding in his eyes

scurry bug work
scurry bug work
(you're blessed – you're blessed)
scurry bug work

a better class of unbelievable
untoward demise
my pocket's full of plastic cards and my
tongue is laced with lies
i watch hard with my blistered eyes
view the scurry bug
on hands and knees on hopes and dreams
scurry scurry bug
scurry scurry bug (the stink stank stank)
scurry scurry bug bug bug
bug bug

Peter Hope: Vocals/Whistling.
Jonathan S. Podmore: 2 ft. Scaffolding Section/EMS VCS 3
Whistling/Tapes.
Alan Fish: Floor Tom.
Debbie: Backing Vocals.
Calli: Backing Vocals.

THE UNKNOWN INDUSTRIAL FATALITY

the motor started and he pulled on his greasy gloves
the pay he knew would be low and the clock ticked close at hand
with his overall's on he lost his individual look
we'll spin these wheels – these wheels we'll spin
until we pierce this pierce this/pierce this pierce this
sharp and pointed sin
you should see it fly
i can't preach – i can't pray

of course there was much to do during the day
the process in which he was involved was a very difficult one
and should his concentration lapse he would surely put himself in great danger
he liked to dance – he liked to sing
but if you watch the wheels it makes you giddy boys
hit it up – hit it up – hit it up boys
hit it up hit it up – hit it up boys
i can't preach – i can't pray

he was tired after he had eaten
that old phil sound – as the teeth spin round
hit it up boys won't you hit it up
hit it up boys won't you hit it up
don't forget – what you're caught
sleeves that hang – will get caught
see him stumble see him sway
i can't preach i can't pray

and stare enough he had forgotten to get the rip in his sleeve
mended from the previous day
and as his concentration lapsed that scrap of cloth became caught
in the fast moving blade
within a split second he was dragged into the heavy machinery
he tried to kick at the emergency cut off lever
but it was hidden behind the backing of work which surrounded
his position
by the time someone was able to kill the power
he was unable to be resuscitated
yes he was the unknown industrial fatality

Peter Hope: Vocals/Tapes.
Jonathan S. Podmore: Drills/Screams/Masonary Chisel.
Tapes/Rhythm Box
Alan Fish: Percussion.
Charlie Collins: Bass/Tenor & Alto Saxophones.
Russell Pinder: Acoustic Guitar.

NATIVE RECORDS, No 18 WHEATLEY HALL BUSINESS CENTRE.
WHEATLEY HALL ROAD, DONCASTER, U.K. (0302) 20501

SHELLY TORRES
and WAVE

Thanks for your support!
Shelly Torres

Side 1

WAVE **
(Jobim)
Corcovado Music Corp.

SOLITUDE *
(Ellington-Delange-Mills)
Boosey & Hawkes Music Pub. Ltd.

DUKE'S PLACE - "A" TRAIN *
(Ellington-Thiele-Roberts-Katz) - (Strayhorn)
Robbins Music - C. Connelly & Co., Ltd.

SEND IN THE CLOWNS *
(Sondheim)
from "A Little Night Music"

JUST LEAVE ME ALONE **
(Galbraith)
Combine Pub.

Side 2

1000 NIGHTS
(Mason)
Mason Music

HEAR ME LOVING YOU
(Torres)
J. Wright & Assoc.

COME ON DOWN
(Mason)
Mason Music

LOST UP IN LOVING YOU **
(Rankin)
Little David Records Co., Inc.

I'VE GOT MY MUSIC
(Phillips)
Little Bear Music

THE PLAYERS

SHELLY TORRES: lead and background vocals

KEITH PHILLIPS: keyboards

SCOTT MASON: electric and acoustic bass

TERRY THOMPSON: drums and percussion
(on Backroom session)

GLENN WIERSBICKI: drums
(on Hedden West session)

Recorded "LIVE" At
THE BACKROOM
On Rush Street
Chicago, Illinois
February, 1978
and
Hedden West RECORDING STUDIOS
Schaumburg, Illinois

Produced
and
Distributed
by
J.T. Productions
P.O. Box 1369
Evanston, Illinois
60202
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1978

RECORDING ENGINEERS

Scott Rowley on Side One
recorded at The Backroom

Gary Hedden on Side Two
recorded at Hedden West

Mel Davis at Hedden West,
Final Mix on:
"1000 Nights" and
"Hear Me Loving You"

MASTER RECORDING

P.S. Recording Studios
Chicago, Illinois

COVER PHOTOGRAPH

Chuck Smith

COVER DESIGN & GRAPHICS

Toby Thomas

*ASCAP **BMI

STRAND

SL/SLS 1083

To: Teresa
FR: Vicki w/ Love
Happy Birthday (82)
Take care of this one.

LIMBO ROCK

with

THE CROSSFIRES

The Limbo — the new tropical dance craze, is sweeping the country. It has caught on with young and old alike, and now provides the spark at any dance or party.

Among the new groups catching on with the college set throughout the country is "THE CROSSFIRES," and they really put out in this album.

They were organized in 1962, and rapidly rose to the fore among the top sought-after groups at college affairs. The group consists of David Kent on Bass Guitar, Les Philbrick playing Lead and Rhythm Guitar along with Roger Klose, and Dennis Day on Drums.

The Crossfires were among the first groups to introduce the Limbo on campus at Dartmouth College and Boston University. They have since been in great demand, and play as many as four or five college dates a week in their busy schedule.

Many of the tunes in this album were composed by the members of this talented group. There is little wonder that they are always in great demand.

Now — get that Limbo Stick — and let's get ready. Here come the CROSSFIRES with the LIMBO ROCK.

Side 1

1.	**EVERYBODY LIMBO (Kent-Day)** POMPADOUR MUSIC — BMI	2:25
2.	**LIMBO ROCK (Sheldon-Strange)** FOUR STAR SALES — BMI	2:11
3.	**NIMBO LIMBO (Klose)** JASPER MUSIC — BMI	1:37
4.	**LIMBER UP LIMBO (Philbrick)** POMPADOUR MUSIC — BMI	2:19
5.	**POLYNESIAN LIMBO (Kent)** JASPER MUSIC — BMI	2:09
6.	**LIMBO STICK LIMBO (Day)** POMPADOUR MUSIC — BMI	2:36

Side 2

1.	**KOKO LIMBO (Klose)** JASPER MUSIC — BMI	2:14
2.	**BIM BAM LIMBO (Day-Philbrick)** POMPADOUR MUSIC — BMI	2:36
3.	**FUZZY WUZZY LIMBO (Philbrick)** JASPER MUSIC — BMI	1:54
4.	**SOUTHERN FRIED (Philbrick)** POMPADOUR MUSIC — BMI	2:52
5.	**VIVA! OLAY! LIMBO (Philbrick)** JASPER MUSIC — BMI	2:12
6.	**JAMAICA FAREWELL (LIMBO) (Burgess)** SHARI MUSIC — ASCAP	2:06

GETTING TECHNICAL

The STANDARD ELITE series presents the finest in music beginning with selection of songs to be recorded to the arranger, conductor, musicians. Then, proceeding on to the studios which provide the latest in recording facilities and engineering, and finally culminating in the actual mastering and pressing of the record.

We could go into detail concerning these steps, but it would require more space than allowed for on this cover. STRAND is proud of the accomplishments of its ELITE series. The results play for themselves — it is up to you the listener to judge for yourself whether or not our combination of great talents in both the field of music and electronics has successfully united to bring you a wholly satisfying experience in percussion.

STRAND RECORDS INC., 157 West 57th Street, New York, N. Y.

Not by Might, Nor by Power but by My Spirit, Saith The Lord of Hosts.

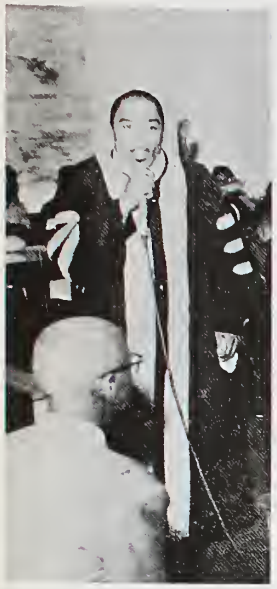
Zech. 4:6



"I AM BLESSED."
nationally known evangelist
DR. S. E. MITCHELL
Dallas, Texas



Recorded "live" from
Bible Days Revival Church
Houston, Texas
Rev. E. W. Wilcox, Host Pastor







A Modern Miracle—Life Restored To Rev. S. E. Mitchell (I AM BLESSED!)

Once in a decade a phenomenom occurs that is so unreal it will stun an unbelieving world. Even Christians may be slow to accept such unusual manifestations of God's Power, Yet, Such an incident *did* occur in January, 1965, at Mt. Lebanon Hospital, the Bronx, in New York City, N.Y.

A young man by the name of Rev. S. E. Mitchell, bed stricken with a horrible illness beyond man's capabilities of curing, was CHOSEN of GOD to let the world know that HIS healing power transcends all. The illness was so horrid that it had spread Gangrene over 90% of his body. Exhaustless efforts were made by medical specialists to halt the insidious infection. All to no avail, his condition worsened and on Jan. 23rd, 1965 God suffered Rev. Mitchell to die—for a period of 20 minutes. Yes, through valid historical records there is proof that this young man was in the clasp of death for a time span of 20 minutes.

Then, via telephone and wire, the entire church was called to intecessary prayer for his healing. The prayers of his companion and countless loyal Christian friends were not raised to heaven in vain. God heard! God answered! Life was restored! Slowly his eyes took on new life, his color returned as he began to breathe anew the precious breath of life. God still had a use and a Divine Mission for this talented Servant to perform. Hallelujah, Praise the Lord, for His unspeakable gift!

Just how well Rev. Mitchell is attempting to fulfill "his mission" is reverently yet with fierce devotion made manifest on this album.

Like King Hezekiah (2 Kings 20:1-6) Rev. Mitchell was given an extension of Life with a definite purpose for its use. As you listen to and enjoy this modern day man of God relate his experience and testimony, I challenge you to think seriously of your own life and the way you are using it. We all have a mission to perform but we cannot accomplish it in our own frail strength. It is only when we let Him take control. NOT BY MIGHT, NOT BY POWER, BUT BY MY SPIRIT . . . saith the Lord.

— Jean Mitchell & friends

Dr. S. E. Mitchell, a nationally known evangelist in the Churches of God in Christ, is in great demand, not only in the U.S.A. but has served in Canada, Mexico, the West Indies, and the Orient. His unique testimony, Holy Ghost messages, and healing touch have endeared him to sinners and believers alike who flock by the thousands to see and feel his ministry.

This album is dedicated to Bishop F. L. Haynes of Texas North East State. Your comments on this first national record release will be appreciated. Direct all correspondence to Rev. S. E. Mitchell, 1520 North Atoll Street, Dallas, Texas 75216 or A.C. 214 FR 6-2920.

Proper care of this record will prolong its life and increase your listening enjoyment. Keep it in cover when not in use; avoid handling playing surface. Clean with soft, slightly damp cloth; Set phono for proper needle and turntable speed and check needle frequently for wear. A defective needle can permantly damage your record

finders keepers

bruce ditmas yellow dust



A1. L'Unita 5'40" A2. Aural Suspension 7'05" A3. Terminal Velocity 3'55" A4. Yellow 4'10"

B1. Side Looking Radar Image 7'10" B2. Aeray Dust 6'35" B3. Dr. Mabuse 6'15"

All tracks written and performed by Bruce Ditmas, 1977 (Moog Drum, drums and percussion, MiniMoog, Arp 2600, electric congas, cuica).
Tracks A1, A2, A4 & B3 taken from the album Yellow. Tracks A3, B1 & B2 from the album Aeray Dust.
Licensed courtesy of Bruce Ditmas. ℗ & © Finders Keepers Records 2015.

Bruce Ditmas plays the Moog Drum. Perhaps that's all you need to know.

In the world of progressive popular music it is a very rare and special thing when a contemporary musician's persona becomes mutually synonymous with the unusual instrument that they play: Rufus Harley and his bagpipes, Dorothy Ashby's harps, the Lasry Family's crystal rods, Oscar Sala's Trautonium, Clara Rockmore's Theremin, Godley and Creme's Gizmo, Harry Partch's Chromelodian, Gary Sloan's electric harmonica... This synchronicity takes time, commitment, passion and risk - all of which are dangerous cards to play in the dog-eat-dog record industry game. When their fifteen minutes of pre-paid fame are up, few artists continue to challenge and refresh. Even fewer have their own unique voice, one that speaks louder than words, pictures and numbers combined. It's possible that these singular visionaries hold the key to true personal success, a key that the has-beens will never turn. You've read the story of the tortoise and the hare? Well here's a tortoise with very long ears that ran in the opposite direction.

Bruce Ditmas plays the Moog Drum. Perhaps that's all you need to know. Encouraged by jazz producer photographer Hank O'Neil and his then girlfriend Joan La Barbara (the experimental vocalist who would later marry Buchla synthesist Morton Subotnick), he made two LPs in 1977 that were fervently dedicated to the Moog Drum's capabilities (and incapabilities). The rest is history, so open your books and take notes.

Leaving his birthplace of Atlantic City, New Jersey as a child in 1950, Bruce Ditmas became one of many exciting musical mavericks to grow up in Miami, Florida (including Kat Epple and Bob Stohl), where he initially studied piano and drums under the watch of his trombonist father. A prodigy of sorts, Bruce would play in his first professional capacity at the age of fourteen as a jazz drummer, scoring a place in the house band at the infamous luxury Fontainebleau Hotel (as sung about by Neil Young) on Miami Beach in the early 60s. At Fontainebleau he was spotted by Judy Garland with whom he would travel to New York to provide the back beat to her glamorous live show. Relocating to New York in 1965, Bruce would spend the next five years balancing jobs with the likes of Barbara Streisand with his love for jazz and experimental music, forming creative relationships with Impulse/Prestige recording artist Steve Kuhn and Steve Lacy's trumpeter, Italian-born Enrico Rava. In the early 1970s Bruce would collaborate with Julliard School Princeton Electronic Music Center alumni Robert Mason, who created his own synthesiser (combining an Arp 2500 and a Hammond organ) called the Stardrive that he claimed was "the world's first multi-voiced synthesiser that can be played like a real keyboard instrument, with full chords and tonal clusters." The *Stardrive* album project also featured Yoko Ono/Lou Reed saxophonist Michael Brecker and despite sparkling cover versions of hits by Sly & The Family Stone and The Beatles it still posed some exciting questions about the future of jazz and electronics. It was around this time that Bruce decided to buy his first synthesiser, the commercially available Arp 2600, that would be key to his own compositions over the important coming years. His growing interest in Afro Cuban music and free jazz led to live performances with Don Cherry, Gary Peacock, Joe Henderson and many more. A further desire to fuse jazz and rock won Ditmas a longstanding tenure with Gil Evans, providing the heavy rhythms for the LPs *Svengali* and the smash jazz/rock hybrid *Gil Evans Plays The Music Of Jimi Hendrix*. Recognising Ditmas' adept skills and interests with synths it was Gil Evans that would give Bruce his first MiniMoog, opening up a world of opportunities for a solo jazz drummer percussionist with a yearning for contemporary composition. It was at this point that Bruce Ditmas reinvented the wheel and rolled away from pop music for good.

It was from the 1975 that Bruce Ditmas' discography becomes interesting. The major label work seemed to disappear and a patchwork of labels such as ECM, Enja, Improvising Artists Inc., Chiaroscuro (owned by Hank O'Neal) and Wizard (owned by Joan La Barbara) provided a safe place for Bruce to hone his craft. A one-off release of a 1974 recording session penned by Annette Peacock, Paul Bley and Carla Bley played by a quartet of Jaco Pastorius, Pat Metheny, Bruce Ditmas and Paul Bley would stand up as a new statement of intent for Ditmas and (by association) furthered his interest in free electronic music. "Paul Bley did great things with an Arp 2500 and within an interactive group the results were wild" explained Ditmas in 2014. By 1977 (not dissimmilar to the Bley, Peacock, Bley group) the iron triangle of Enrico Rava, Joan La Barbara and Bruce Dimas was forged, providing protective walls for an alternative musical universe with few intruders but, over the years, many spectators. It was in 1976 that Bruce first picked up the Moog Drum 1130 which, in conjunction with his MiniMoog, Arp 2600 and various other organic percussion instruments, formed the musical palette with which he would create the progressive percussive solo LPs *Aeray Dust* and *Yellow*. Although a handful of other artists would experiment with the new drum controller (Billy Cobham, Germany's Mythos, Tangerine Dream), Bruce focused on the unit as a central feature of his music and pushed the boundaries beyond recommended application. "The Moog Drum was a unique instrument, but there was nobody really experimenting with it at that time," explains Bruce. "It was versatile if you knew how to use it creatively, especially when you disregarded the warnings for usage." The concept of technological music which was solely commanded by the drum track was unheard of back in 1977. When placed in comparison to the techno boom in dance music the late 80s it proves the experiments of Ditmas to be at least a decade before their time. If Bruce had aligned himself with electronic pop music or the upcoming disco boom then he might well be recognised as a household name, but with a dedication to free-jazz and desire to open new musical boundaries these records remain as challenging and idiosyncratic today as they did when released with months apart in 1977. In the same year Bruce and Joan would also invite Strata East drummer Warren Smith into the fold to play dual timpani on the track *Thunder* for La Barbara's second LP *Tape Music* - which adds to the trio's limited vinyl discography surrounding a vibrant list of installations, performances and broadcasts which were never committed to vinyl. As a versatile and challenging group player Bruce Ditmas found a unique group with Rava and La Barbara. However, as an unrivalled and influential electronic composer, the music of Bruce Ditmas is best exemplified by the handful solo material found on these two 1977 albums. This compilation concentrates on the solo electronic drum music of Bruce Ditmas from these sessions in which Bruce pushed his instrument of choice to its limitations without overstaying his welcome. On your initial needle drop tracks such as *L'Unita* and *Side Looking Radar Image* capture the energy and urgency of a Ditmas eureka moment. Impossible to date or categorise, the most learned listener wouldn't know weather to place these recordings on Futura Records, Spoon or Rephlex. Bruce Ditmas landed, put a flag through the drum skin, and caught the first shuttle home.

In the late 70s, Bruce would continue to work in the evolving electronic domain, inspired by the likes of friends and fellow synthesists Paul Bley and Suranne Ciani, working on a third unreleased solo LP called *Agent Orange*. "I remember when Suranne made the slow transition from Buchla to Synclavier," Bruce remembers fondly. "She had this beautiful Amek Angela console right in the middle of her Park Avenue apartment." He would spend the next few years in New York working as resident composer for the House Of Candles theatre group and composing electronic music for independent films including the score for lost sci-fi picture *Death Scape* by G. Richardson Cook. Further sessions with Enrico Rava took Bruce to Germany in 1979 to record the album *Ah* for ECM records followed by the 1983 album *Andanada* (including a version of Nino Rota's *Juliette of the Spirits* theme tune). Outside of his session work Bruce would spend the mid-80s experimenting with home recordings, TV and film music. Through these projects Ditmas embraced Linn drum machines and computer programming and began to produce his self-released albums with various interchangeable quartets and trios committed to the free sound idiom. Spending time between Milan and New York, Bruce continues to combine his skills in sound design, percussion and "new music" while consistently defying pigeonholes. For fans of electronic music and heavy drum beats (that's everyone, right?) you might have just met your new favourite drummer. At the very least, Finders Keepers can rest assured that this first-ever compendium of Bruce's work will be your favourite Moog Drum LP of all time? Number one competition is none.

Andy Votel
2015



Finders Keepers production FKR078LP www.finderskeepersrecords.com

SP 8018

RCA

SVEGLIATI E UCCIDI

DALLA COLONNA SONORA
ORIGINALE DEL FILM:
SVEGLIATI E UCCIDI

MUSICHE DI
ENNIO MORRICONE
DIRETTE DA
BRUNO NICOLAI





DALLA COLONNA SONORA
ORIGINALE
DEL FILM

SVEGLIATI E UCCIDI

musiche di

ENNIO MORRICONE

Ennio Morricone è nato a Roma nel 1928. Allievo di Goffredo Petrassi e con lui diplomato in composizione al Conservatorio di S. Cecilia in Roma, è autore di composizioni da camera e sinfoniche. Ha collaborato con Giorgio Nataletti a due lunghe serie di trasmissioni dedicate al folklore di tutto il mondo. Ha collaborato inoltre ad importanti trasmissioni radiofoniche e televisive, ed ha curato le trasmissioni «Tempo d'ammore» e «Piccolo concerto». Ha scritto le musiche originali di lavori teatrali, quali «La pappa reale», «Il lieto fine», «I drammi marini» di O'Neil, «Gente che va e gente che viene». Ha anche curato la parte musicale della commedia di Garinei-Giovannini-Rascel «Enrico '61» e «Rascelinaria». Sue sono pure le colonne sonore dei films «Il federale», «La voglia matta», «Una pistola per Ringo», «Per qualche dollaro in più» e «Per un pugno di dollari», film per il quale ha ottenuto il «Nastro d'argento».

LATO 1

1. **UNA STANZA VUOTA**
(Rossi-Morricone)

2. **UN UOMO SOLO**
Brano disteso

3. **COLPO ALLA GIOIELLERIA**
Suspence, attesa poi forte drammatico

4. **UNA STANZA VUOTA**
Carattere romantico, atmosfera intima

5. **LA PRIMA VITTIMA**
Atmosfera tesa, poi forte disperato

6. **SUL LAGO DI LUGANO**
Banda paesana

n. 1 Canta Lisa Gastoni con l'orchestra di Ennio Morricone
e «I Cantori Moderni» di Alessandroni
n. 5 Con «I Cantori Moderni» di Alessandroni

LATO 2

1. **SVEGLIATI E UCCIDI**
Carattere drammatico, violento

2. **LA DONNA DI UN FUORILEGGE**
Brano disteso sommesso

3. **UNA STANZA VUOTA**
Rimembranze

4. **UNA TROMBA A DALLAS**
Ballabile

n. 4 Ennio Morricone, la sua orchestra
e «I Cantori Moderni» di Alessandroni
Registr. di Carlo Lizzani
Prodotto dalla SAMSON - FILM e CASTORO - FILM

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MYSTIC VOYAGE

ROY AYERS UBIQUITY



BYRON MILLER



ROY AYERS



CHICAS



RICKY LAWSON



CALVIN BROWN



CHANO O'FERRAL

SIDE ONE

Brother Green (The Disco King) 5:35

Mystic Voyage 3:39

A Wee Bit 2:45

Take All The Time You Need 5:34

Evolution 4:34

SIDE TWO

Life Is Just A Moment — Part 1 4:06

Life Is Just A Moment — Part 2 2:32

Funky Motion 3:10

Spirit of Doo Do 6:00

The Block Five 3:57

ARRANGED AND PRODUCED BY ROY AYERS Except "A Wee Bit" Arranged by Calvin Brown. Strings Arranged by Onzy Matthews

This album is dedicated to the memory of JULIAN "CANNONBALL" ADDERLY and to his musical contribution to this world.

— Roy Ayers

ROY AYERS/Vibes, Lead Vocals, Arp Synthesizer, Electric Piano, Clavinet, Percussion and Background Vocals • CHICÁS/Lead Vocals and Background Vocals • CALVIN BROWN/Guitar and Vocals • CHANO O'FERRAL/Congas and Bangas • RICKY LAWSON/Drums • BYRON MILLER/Bass and Background Vocals • WILLIE MICHAEL/Percussion • JOE BRAZIL/Soprano Saxophone • P. CRAIG TURNER/Arp Programming • EDWIN BIRDSONG (Special Guest) Vocals • Engineer/Buzz Richmond • Recordist/Ron Gangnes • Recorded at Kaye-Smith/Van Ackeren Studios, Seattle, Washington • Illustration/Robert Hickson • Color Photography/Joel Bradsky • Black & White Photography/David Rawcliffe • Art Direction/Sheri Leverich • Engineer/Ralph Mass • Ass't. Engineer/Neal Teeman • Recorded at Electric Lady Studio, N.Y.

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LP 6020

rhythmic parachute play

NOV 3
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LP 6020

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Record 2 pravides the musical selections without commands far students ta use in parachute demanstrations or ta create their own formations and routines. Students who are already familiar with parachute activities will find new excitement in parachute play ta these tunes.

The producers wish to extend their thanks to the children from Vermilion Public Schools, Ohio, for their cooperation: Cynthia Endrich, Mike Gossett, Robert Athey, Cynthia and Deborah Doyle, Scott Steele, Mark Harper, Deborah Elliatt, Pam Stirling, Mike Via, Scott and Jim Dammin, Chris Newton, Craig Rice, Carol and Greg Seker, Melanie and Mike Beuglass, and Susan Metzger.

Parachutes are available from Kimbo Educational Records or Educational Activities, Inc. Information available upon request.

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Elementary Physical Education Specialist
Vermilian Public Schaals
Vermilian, Ohia

GEORGE JONES
Supervisar Elementary Physical Education
Pinellas Caunty Schaals
Clearwater, Flarida

CONTENTS

Record 1 — Narration and Music

SIDE 1	ACTIVITY	MUSICAL SELECTION
Band 1	Ripples and Waves	Windmills of Your Mind—Legrand
Band 2	Umbrella	I Will Wait For You—Gimbel-Legrand
Band 3	Cross Under the Umbrella	By The Time I Get To Phoenix—J. Webb
Band 4	Mountain	I'll Never Fall In Love Again—B. Bacharach
Band 5	Inside the Mountain	Pink Panther—H. Mancini
Band 6	Popcorn	Spinning Wheel—D. Thomas

SIDE 2	ACTIVITY	MUSICAL SELECTION
Band 1	Merry Go Round	76 Trombones—M. Willson
Band 2	Floating Cloud	Scarlet Ribbons—Segal-Danzig
Band 3	Mushroom	What The World Needs Now—David-Bacharach
Band 4	Crossing Inside The Mountain	Green Apples—B. Russell
Band 5	Parachute Routine	Medley — The World Is Your Balloon—Fain-Harburg, Sleigh Ride—Parish-Anderson • Fly Me To The Moon—B. Howard

Record 2 contains the above 11 musical selections — Instrumentals only for diversified parachute activities

CREDITS

Music arranged and conducted by Bernie Leighton
Narrated by Ron Bakalar
Recording Engineer — Rich Mays
Mastered by Gene Morris
Recorded at Fine Recording Studios, N. Y. C.
Photographer — Tom Koba
Cover Design — Sidney Kent

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SPHERE

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EDDIE NUCCILLI Trumpet & flugelhorn
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JIMMY PELUSO Drums
JOHN DANA Bass

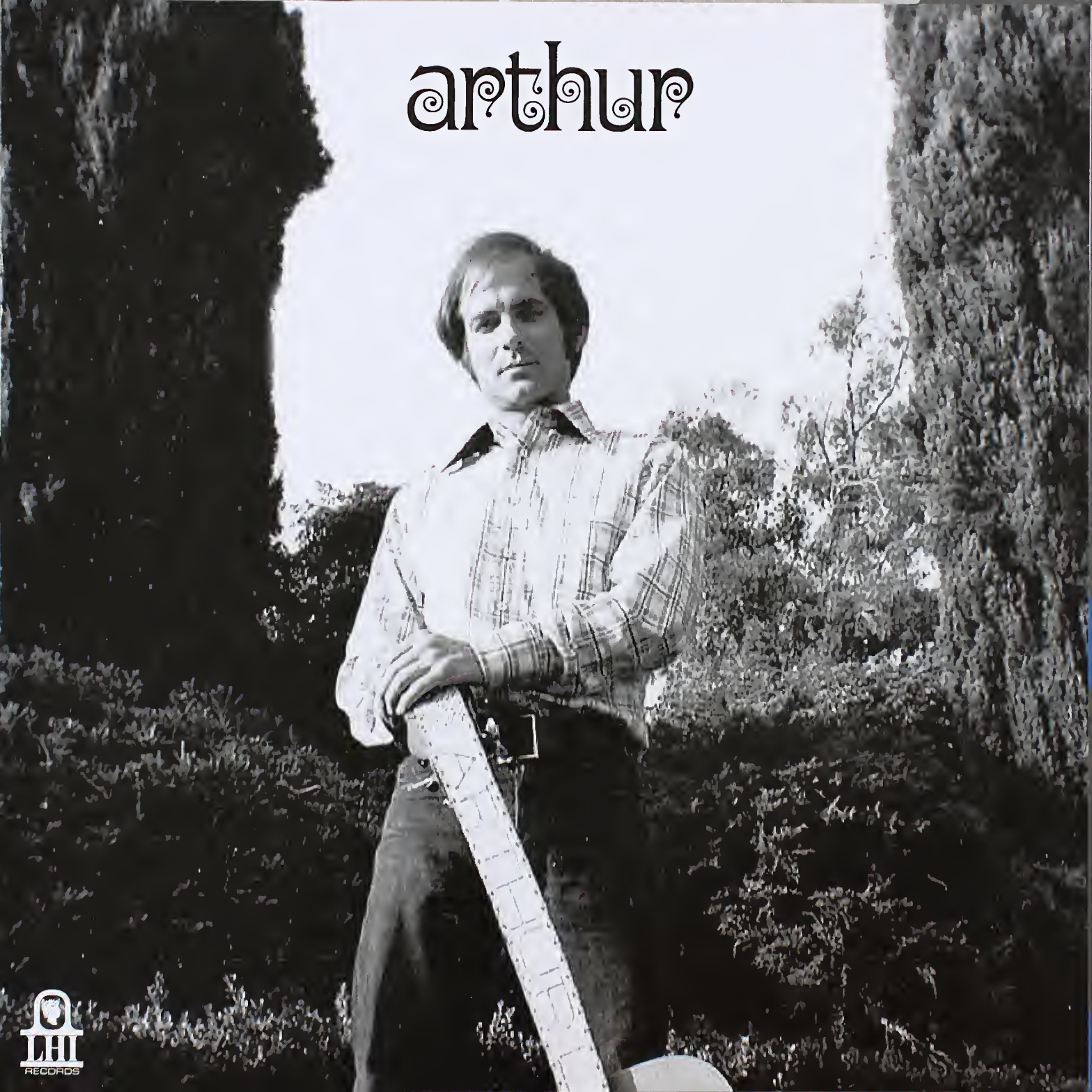
Side A
1. Inside Ourselves • Larry Nozero, • 8:40
2. Alicia • Eddie Nuccilli • 6:49

Side B
1. Lonely Girl • Keith Vreeland • 11:12
2. Where • Keith Vreeland • 8:42
3. Spitfire • Larry Nozero • 1:00

All compositions published by Synergy Publishing Co.

Notes **Charles Moore**
Recording Engineer **Bud Spangler**
Design **Keith Vreeland**
Photography **Clyde Stringer**
Producer **Bud Spangler**
The music on this album was recorded live and in concert at the Detroit Institute of Arts on June 28, 1970.

arthur

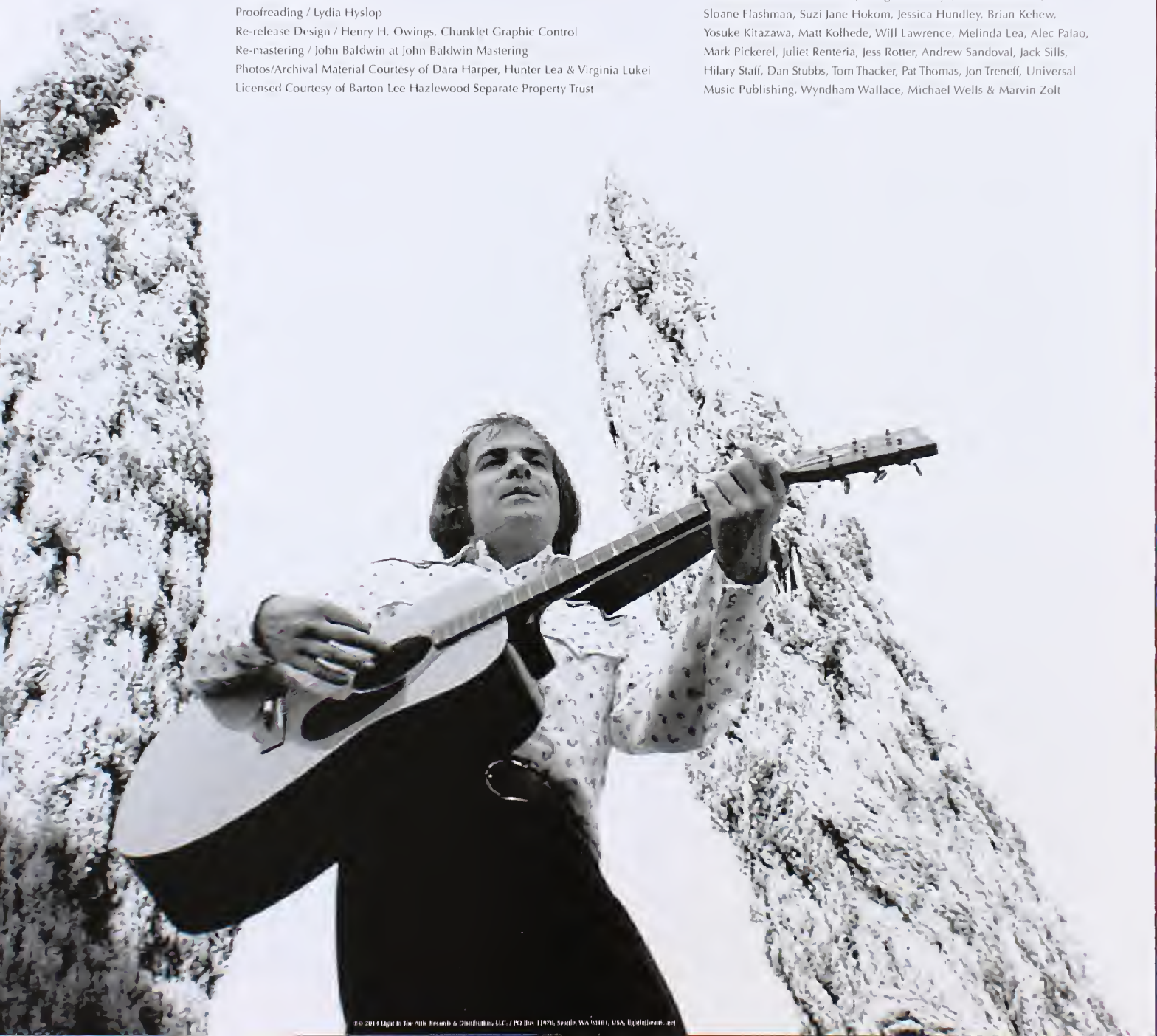


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Re-release Executive Producers / Matt Sullivan and Josh Wright
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Project Assistance / Lydia Hyslop
Liner notes / Hunter Lea
Proofreading / Lydia Hyslop
Re-release Design / Henry H. Owings, Chunklet Graphic Control
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GOTTA GET BACK:
THE UNRELEASED
L.A. SESSIONS

ROBBIE HILL'S FAMILY AFFAIR



Almost 10 years ago, Light In The Attic and DJ Supreme Lo Rock compiled the first ever set of vintage Pacific Northwest soul on *Wheedle's Groove: Seattle's Finest In Funk & Soul 1965-75* (LITA 009), which included legendary funk outfit Robbie Hill's Family Affair. Nearly a decade on, more unheard Seattle soul gems continue to surface. Originally recorded at RCA Studios in Los Angeles in January 1975 with Executive Producer Cuba Gooding Sr. and The Main Ingredient, these five tracks remained lost until the recent discovery of the original multi-track masters. The tapes were carefully mixed by renowned engineer and producer Steve Fisk. To say it's a miracle that these tapes surfaced would be a massive understatement.

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Light in the Attic Records

ROBBIE HILL'S FAMILY AFFAIR

GOTTA GET BACK: THE UNRELEASED L.A. SESSIONS

SIDE A

1 **Peace Of Mind**
(Cornell Robinson)

2 **Love Is Waiting For You**
(William Hill)

3 **I'll See You**
(William Hill)

SIDE B

1 **Gotta Get Back**
(Robbie Hill)

2 **Don't Give Up**
(Kenny Hill)

Edward Brazier (vocal)
Wayne Henderson (keyboard)
Gary Hendrix (guitar)
Kenny Hill (background vocal)
Robbie Hill (drums)
William Hill (vocal, flute, congos)
Herbert Owens (guitar)
Cornell Robinson (boss)

Recorded at **RCA Studios, Los Angeles, January 26, 1975**
Executive Producers: **The Main Ingredient**
Mixed by **Steve Fisk** at **Arrundel Gardens**
Licensed courtesy of **Robbie Hill**



light in the attic records

LITA 110

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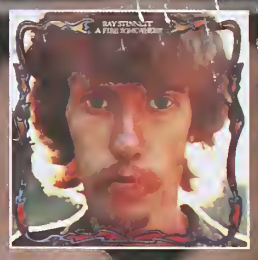
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When we first met Robbie Hill in 2003, he mentioned an abandoned recording session from the mid-1970s, cut at RCA Studios in Los Angeles. We assumed it was lost forever. Fast forward to 2008 and we started to dig deeper, reaching out to Rob Santos at Sony Music, as well as Cuba Gooding Sr. of the Main Ingredient. During the era of that lost session, the Family Affair was the Ingredient's backing band. In 2011, Rob worked a few miracles, locating the original tapes. Bless his soul.

After we received the master tapes, we brought them (and Robbie) over to Steve Fisk's studio in Ballard. When Steve slid the faders up on songs that Robbie had not heard in over 35 years, the whole room was overcome with emotion. Not only did the tapes sound fantastic, the songs and performances were magical. Robbie named his band "Family Affair" for a reason – his band is his family. The look on Robbie's face as Steve began mixing these songs proved that the blood really is thicker than the mud.

What you're now holding in your hands is a vintage, yet pinnacle recording from a band that continues on to the present day, surviving in Seattle's Central District, carrying on a decades' long tradition.

We're proud to have come along for the ride.....

Matt Sullivan & **Pat Thomas**
Light In The Attic Records
Summer 2013





stereo

SHADRACK CHAMELEON


14 Saturday, January 6, 1973 FORT DODGE MESSENGER

The 'Shadrack' makes first recording



Fort Dodge, Iowa, was the home of Steve Fox and Randy Berka, close friends who grew up together and shared many similar interests, one of which was their love of the Beatles and a strong desire to become rock musicians themselves. In 1963 at the tender ages of 7 and 8 years old, they began playing acoustic guitars together. In 1964, Steve moved away to Illinois but returned 3 years later and moved to the nearby town of Humboldt, where Steve's family had also resettled.

By now Randy had teamed up with Jon Porter (organ), Tom Northup (drums), and John Callahan (guitar) which over the next few years evolved in to Lazy River. Tom left but was replaced by Artie Strutzenberg on drums, and the band added Mark Flanagan on bass. By early 1969 Lazy River became quite popular in the region, playing a host of impressive gigs, like the popular Star Ballroom in Dakota City and other notable venues.

Meanwhile Steve Fox was honing his skills on bass guitar and started another local band with Dan Dodgen, John Brandsgard, and Doug Sandvig called Crosstown Traffic. By 1969 they were playing regularly and the two bands found themselves competing all over Iowa for gigs, as their styles of music were very similar (Iron Butterfly, Grand Funk, Black Sabbath…). But conflicts and personality clashes, in both bands, were about to have their impact. Callahan, Strutzenberg, and Flanagan left Lazy River to form Goo, and took Brandsgard along with them, virtually decimating the two bands and leaving both with several jobs to do.

At the same time Doug Sandvig decided to quit and it was at this time that Randy and John asked Steve to join them, and Shadrack was formed, although continuing under the name Lazy River to fulfill their previous contracts. In the summer of 1972 one of the owners of Iowa Great Lakes Records, in nearby Milford, heard Shadrack at a local club and was very impressed with their Neil Young style of 'Long Road to Ole' Miss' and it wasn't long before the band was recording 'It Was Me' and 'I Wonder Why", of which 1,000 copies were pressed and released in early 1973.

But 1973 was the last official year the band played together in their original lineup. They backed-up the nationally known band The Ides of March (of 'Vehicle' fame) at the Roof Garden ballroom that summer, but college, and other ambitions later that year ended the band. In the fall of 1973 and through the early winter, the band recorded the 'Shadrack Chameleon' LP on a Teac, Reel to Reel Tape Machine, in a studio built from an old storage shed they called 'Shadrack Recording Studio'.

The personnel were a mix of Lazy Smoke, Crosstown Traffic, and Shadrack, and the music reflects this diversity. The name 'Chameleon' was added as an afterthought from the first LP track. In all, only 300 copies of the LP were released, and today, it not only remains highly rated, but extremely rare to the record collectors of the world.

Today, Steve Fox is an electronics technician in State Center, Iowa and also publishes analyses of social issues; Randy Berka is a genetic researcher in Davis, California and still plays music; Jon Porter is an insurance agent in Boulder City, Nevada and also a representative in the Nevada State Legislature; Dan Dodgen owns a retail store in Fort Dodge, Iowa and continues to play music locally.

Roger Maglio
Orlando, Florida.

Digitally remastered from original vinyl by Javier Roldón at Vacuum Mastering.

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the hour of the witch



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SIDE 1

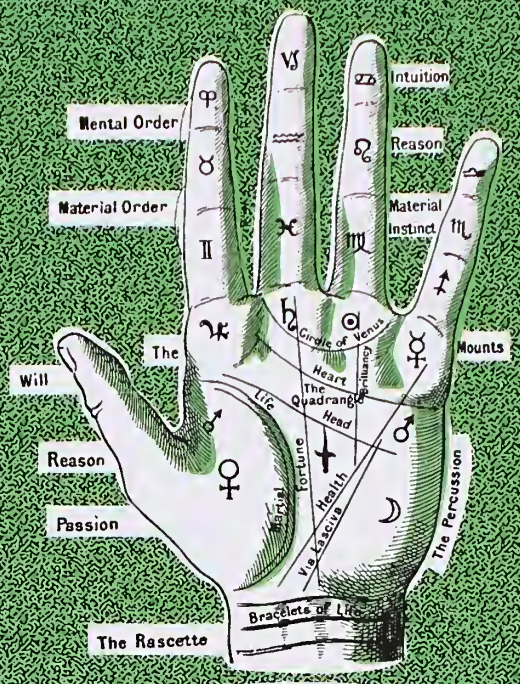
1. GUNDELLA TELLS YOU HOW TO CAST A SPELL (21:18)

SIDE 2

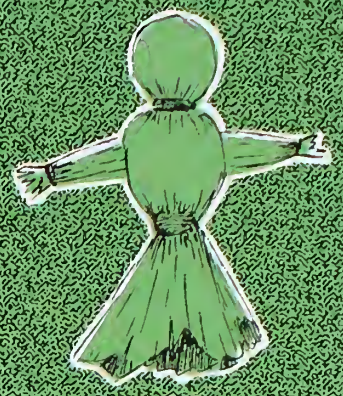
1. THE SEVEN KNOB CANDLE (7:28)
2. SPELL TO MAKE A MAN LOVE YOU (FLOWER BULB) (1:53)
3. SPELL TO MAKE A WOMAN LOVE YOU (WAX DOLL) (4:29)
4. LOVE POTION (CORIANDER SEED) (2:13)
5. SPELL TO DISCOURAGE AN UNWANTED SUITOR (BLACK ROSE) (3:00)

Gundella, a descendant of the green witches of Scotland, is a member of an active coven which meets regularly not far from the city of Detroit. A public school teacher for 22 years, she did her undergraduate work at Central Michigan University, Wayne State University and Michigan State University, and her graduate work at Eastern Michigan University. Gundella has lectured in the field of education at both Eastern Michigan University and the University of Michigan and on the subject of witchcraft at both these and other universities across the country.

On this record Gundella tells you how to test your own psychic powers, make ritual candles and mold little wax dolls. She tells you about traditional witchcraft, defines magic, and teaches you to cast your own spells.



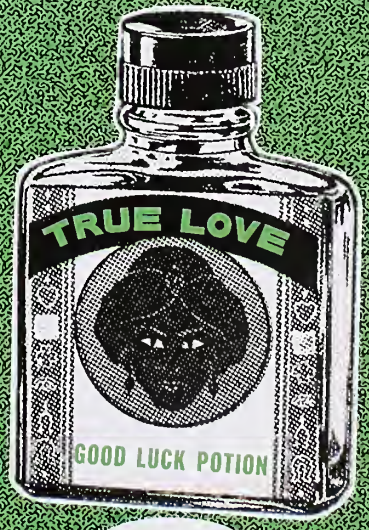
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PHILTRE.



ALL SEEING EYE.



CAT EYE

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MH-8047

Witch Watch



by Gundella

GUNDELLA WRITES OF LOVE

For several years now, Gundella, an authentic and practicing witch, has been writing a column for the Observer-Eccentric newspaper chain, which circulates throughout southeastern Michigan.

Her column is a collection of folklore, occult, and plain common sense, and is seen weekly by over 175,000 readers.

This booklet is a collection of her columns which deal specifically with love.

If you would like more information on Gundella and who she is, or would like an address where you may write her personally, please see the back cover.

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Who is this Witch?

Gundella, a descendent of the Green Witches of Scotland, is an active member of an ancient coven that meets regularly in Ann Arbor, Michigan.

A school teacher for 22 years, she did her undergraduate work at Central Michigan University, Wayne State University, and Michigan State University, and her graduate work at Eastern Michigan University.

She has also toured the state as a story teller, and is a collector of folklore.

Gundella has appeared as a lecturer, entertained at private parties, and is a popular guest celebrity on radio and TV throughout the U.S. She is also well-known for her weekend workshops, which delve into the realm of witchcraft, and psychic sciences, and offer new insight and awareness of The Craft.

You may write Gundella yourself at:

GUNDELLA
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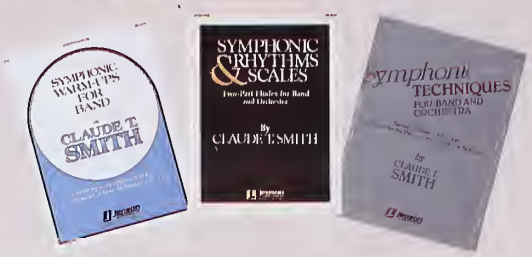
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«STRAIGHT BREAK»

Cayuga's Waiters



front (l-r): Doug Uyeno, Steve Wall, Elliot Clark, Mark Mayrsohn, Steve Snider
middle: Fred Scheibe, Mark Bauer, Steve Daigler, Geoff Rogers, Jim Chandler
back: Andy Bigalow, Corky LaVallee, (Andrew Dickson White), Bill Porter, Roger Hurd, Mike Butler
not cooperating: Rowlie Bates, Doyle Chatham, Bob Kyle, Steve Lehrman, Mike Wald

CAYUGA'S WAITERS LIVE!

Cayuga's Waiters came before a sellout crowd at the Willard Straight Theatre on March 25, 1977, to perform their annual "Spring Fever" concert. Side one of this album captured a portion of the excitement and spontaneity which the Waiters are famous for at a live performance.

The "Straight Break" is a long-standing tradition with Cornellians. At nine o'clock every evening, students take a break and migrate from the libraries to converge on the Ivy Room in Willard Straight Hall. A chance is provided to see friends, rest the eyes, and munch on a cookie . . . just procrastination of the inevitable!

Since 1949 Cayuga's Waiters have taken their music and antics throughout the Cornell community and to campuses near and far. They have also enjoyed the privilege of performing recently at resorts in such places as Florida, Puerto Rico and Bermuda.

So sit back and enjoy Cayuga's Waiters' seventh record album as they enjoy entertaining and making their special music for you.

side one

Come On People
(solo by Roger Hurd)
Peggy-O
Sparklin' Music
(solo by Bill Porter)
Shower The People
(solo by Geoff Rogers)
IF
(solo by Roger Hurd)
Games People Play
(solos by Doyle Chatham, Mike Wald and Fred Scheibe)
Mama Look Sharp
(solo by Bob Kyle)

side two

Helplessly Hoping
Cry
(solo by Fred Scheibe)
Cornell
(duet with Mark Bauer and Bill Porter)
It Was A Very Good Year
Beauty's Only Skin Deep
(solo by Mark Bauer)
Evening Song
One Fine Morning
(solo by Rowlie Bates)

CREDITS:

Guitar accompaniments:
Steve Snider and Mark Mayrsohn
Photos: M. Rush, S. Suss, S. T. Thomson
Cover: *WLP*
our grateful appreciation,
Recording Engineer: Professor Marice Stith, Marice Stith Recording Services

YOUR WAITERS ARE:

Rowlie Bates ('79) leads in the tough competition for group crooner. He holds the mark for making the most people faint during a solo. Of course, Rowlie denies everything. We think it's his mouthwash.

Mark Bauer ('79) (EMS) is in charge of soliciting the group to posh resorts for our extended tours. He qualified for the job with his excellent manipulation of the English language, quite necessary when portraying the Waiters as clean cut, all-American boys. (We love apple pie.)

Andy Bigalow ('78), known to us as the "hum-jelly kid," has learned that solos can be fun to sing. He has worked up from the one-worders to the one-liners to feature performances. Although Andy has had his share of flameouts, we are confident that he will get it right next time.

Mike Butler ('80) likes to throw himself off cliffs by rappelling. We never knew that it took practice to gorge out. Now if Mike would hang around rehearsals a little more and learn the ropes.

Jim Chandler ('79) does some of our arranging and is aspiring to be our next master of the guitar. The rest of the bass section only wishes that he would sing while he strums.

Doyle Chatham ('77) is the football jock of the group and a token member from our neighbors across the hill, Ithaca College. His good looks and debonair mannerisms have attracted many female followers. Doyle is responsible for the dog that walked up on stage during the concert.

Elliot Clark ('77) sets the perfect example of someone following the straight and not-so-narrow. This is his third appearance on a Waiter album. Elliot is rugged and experienced, a veteran, mellowed like fine wine . . . it was a very good year.

Steve Daigler ('80) is being trained to become another pillar of the group. He is proud to be a member of our second tenor section. According to Steve, for precision singing, seconds count.

Roger Hurd ('78), upon taking over as musical leader, tried to get us transportation from Palm Beach to our hotel in Fort Lauderdale. Unfortunately, he couldn't get us a group rate and we had to drive back. It would heve been faster by rail.

Bob Kyle ('77) has impressed many audiences with his piercing first tenor solos. We never mention that his vibrato is incurable due to a serious disease of the uvula. Bob only accepts visitors bearing gifts.

Corky LaVallee ('77) records a tie with Elliot for the Waiters' record record. In celebration, we feel Corky got a bit carried away. After a quart of vodka he woke up the next morning married, in the Navy, and in Europe. Whew! A lot can happen in one night!

Steve Lehrman ('78) is our master of comedy and impressions. His presence makes it much cheaper to hire guest performers. Thanks to Steve, the Waiters have shared the stage with greats such as John Wayne, Jack Benny and Ed Sullivan. Now if we could only make him look like these guys . . .

Mark Mayrsohn ('77), known for his famed quotes, "walk lightly and carry a big guitar" and "let your fingers do the picking", provides depth to our sound with his twelve string. Mark's favorite song is Draft Dodger Rag — is that why he has so many posters of Canada in his room?

Bill Porter ('79) is our business manager, the one that keeps the well-oiled machinery well oiled (hic). He is in charge of Waiters' fringe benefits, unemployment, and the pension plan. Bill's most well received statement is "let the group pay for it!"

Geoff Rogers ('80) has been named by some as the group freak. We feel that this slander is unfair. Geoff is merely providing a warm home for a flock of Canadian Geese. No, he doesn't wear a wig.

Fred Scheibe ('78) comes to us right from Sha Na Na, where he was in charge of choreography. Fred has been voted best looking in the group by the '50's Revival Society The rest of us forgot our grease and T-shirts. Congratulations, Fred!

Steve Snider ('77) is our former musical leader and renowned guitarist. Given an award for his equally keen driving ability, it seems that Steve was without his license at an excessive rate of speed before running a red light. We won't mention how he persuaded the officer to reduce the fine.

Doug Uyeno ('80) came to us with a broken foot and a hoarse throat; obviously the product of a Cornell fraternity party. Doug has since learned how to open doors with his hands and to make melodic sounds out of his mouth. Atta boy!

Steve Wall ('79) is another of our steadfast second tenors. Steve is working on a reunion of all Cayuga's Waiters through history. We are all excited about this but are afraid that the alumni will perform better than leading brand.

Mike Wald ('77) is in charge of our partying. If we wanted a party he would find one; if we didn't, he'd go anyway. Incidently, Mike's bass voice was heard 50 miles away last year on a clear day.

Artie Minz, Ellie Shepherd & The Countrymen



SIDE ONE

SOMEBODY ELSE IS LUCKY

AS LONG AS YOU'RE GONE

WHICH ONE OF US IS TO BLAME

JUST ANOTHER NAME

DETOUR

I LOVE YOU ONLY

STEEL—Walter Kubly

LEAD—Herbie Bohman

DRUMS—Gary Wiesner

RHYTHM—Artie Minz

RHYTHM——Flint Top Lee St. Louis

BASS—Dennis Lastovic

VOCALS—Ellie Shepherd, Artie Minz

Artie Minz and Ellie Shepherd have been singing together for the past nine years. Before this time, Artie had a group of countrymen in Los Angles, California.

Artie usually plays with five members in the group and added one for the taping of this record. It had been a long time since the sixth member had played with the group since leaving the West Bend, Wisconsin area for the "northern woods" district in upper Wisconsin. It was a good feeling for all members who had played in the group to be together again.

The group plays regularly in the West Bend, Grafton and Plymouth area of the state and on ocassion has played in Milwaukee. Artie Minz, Ellie Shepherd and the Countrymen have done well since the group began nine years ago and, without hesitation, it can be said they will continue to do so.

SIDE TWO

WHY BABY WHY

TWO OF A KIND

THIS THING CALLED SADNESS

WASTED WORDS

THE LAST THING ON MY MIND

AFTER CLOSING TIME

LEWEIN RECORDING CO.

STEREO 33⅓ ASLP 216



Cover Design by T. Novak

ADELL ®

GEORGE B. ROBERTS and PAUL RUBENSTEIN PRESENT

SIGN OF AQUARIUS

ORIGINAL
MOVIE
SOUND TRACK

SCORE

SIDE 1

1. We are the Aquarians—Title Theme (Al Zbacnic)	Complete Cast	:60
2. I'm Gonna Dodge the Draft (Al Zbacnic)	Complete Cast	1:36
3. Om. Pax. Om (Al Zbacnic)	Complete Cast	5:57
4. We are the Aquarians (in a programmatic area) (Al Zbacnic)		2:48
5. Be Free Naturally (Baker-Golya)	Cleaver-Tom Baker	2:00
6. Programmatic (Baker)		1:31
7. Nobody Cares (Baker-Golya)	Ed Golya	2:07
8. Programmatic Bus Sequence (Baker)		1:32

SIDE 2

1. We are the Aquarians (Al Zbacnic)	Complete Cast	3:44
2. Mousey (Al Zbacnic)	Dennis Samsa	3:40
3. Two Dollar Down (Allen Baker)	Allen Baker	6:24
4. Soorangi (Jim Hughes)		2:05
5. Do Whatcha Wanna Do—Closing Theme (Zbacnic-Pappas)	Complete Cast	2:15

(All music: Ceasar Publishing½ ASCAP)

PRODUCTION CREDITS

JOHN PAPPAS – The creator of Sign of Aquarius – inspired by his long association with young talent and rock reviews, John felt the need for this First – a Tribal Rock Musical Motion Picture.

TOM BAKER – In addition to his own original music in the show and playing the role of Cleaver, Tom arranged and directed the entire score. Tom a graduate of the Cleveland Institute of Music is one of the few musicians in the country who plays and scores for the Moog Synthesyzer.

AL ZBACNIC – A brilliant newcomer is this musically untrained young writer. At 19 years of age his accomplishments include over 500 original tunes. Al created nine "with it" songs for the Sign of Aquarius Score.

PRINCIPAL CAST

PAUL ELLIOTT • MALE LEAD—SONNY
Paul has over ten years Broadway experience including the National Company of the hit show Fantastics. His TV credits include Mission Impossible and NYPD. Sign of Aquarius is Paul's first film.

GABE LEWIS • FEMALE LEAD—DONNA
Gabe's experience includes many feature and principal roles on and off Broadway. Her TV credits include Bonanza and the daytime series, As The World Turns. This, too, is Gabe's first film experience.

MICKEY SHIFF • HALO
Sign of Aquarius introduces Mickey Shiff to film and thoatre audiences. Mickey is a medical student turnod actor – and shows signs of a very promising career. His first performance as Halo has already led to offers from stage and film agents.

SYNOPSIS

"Sign of Aquarius" is a hair-rock musical about a group of hippies "doing their thing." The group is busted for a peace demonstration in a public park and paddy-wagoned to jail where they sing and dance to a tune called "I'm Gonna Dodge The Draft." Upon release, they return to their commune-type apartments to discuss plans for another demonstration. Later, at a night club, Donna's mother comes to take her away from her "trash" company, and Sonny, on an impulse, passes her a note containing his name and address. After the club scene, Halo and Sonny discuss Donna's predicament, but are interrupted when one of the girls who lives in the apartment flips out on LSD and "gives birth" to a huge egg.

Donna shows up at the apartment and is introduced to LSD in a colorful ritual called "Om Pax Om." The following morning the group goes to "work" selling newspapers on a downtown street corner. That night Sonny and Donna take a walk in the city and run into a gangster acid pusher who has been hasseling Sonny to deal for him. The pusher and his accomplices work Sonny over with a walking cane in the alley, but fail to convince him.

The second peace demonstration takes place the next day. That night the gangster pusher waits armed in the alley for revenge. The kids approach, he fires, but misses Sonny and hits Donna instead. A solemn march, headed by Sonny who carries Donna in his arms, proceeds through the streets to the title song, "The Aquarians." Sonny lays Donna down in the street and kisses her. The movie has a surprise ending as the whole group sings and dances to a happy number called "Do Whatcha Wanna Do."



REBECCA AND THE SUNNYBROOK FARMERS

GHOST

A ghost, a host
Of pale grey bones
A brown hotel on lover's lane
No moon
One soul, no leaves
A heart that wouldn't sing
One man, one soul
A dagger and the blame
One man, one soul
A dagger and the blame
There she goes
She is gone
I'm left without her name
There she goes
She is gone
With nothing but my stain
One man, one bed
A dark blaek sleep remains
One man, one bed
A dark blaek sleep remains

ENDLESS TRIP
(WORDS OUT OF SIGHT)

MA-MA

Ma-ma it's time
That you let me go
And follow the road I may take
Maybe it's wrong
But you ean't hang on
I've got my own life to live
I know 'eause I've passed this way before
Haven't you had the feeling that you
Have been here before
And learned this a long time ago;
Haven't you had the feeling inside
That strangles your mind
And eries that you want to be free . . . Ma-ma
How does it feel
To be out on your own
And follow no rules but your own
How do you know
That you've gone the right way
'Cause you are the one who will pay

LOVE

Love is all I have to offer
Years is all I have to give
Loneliness has overeome me
Think I'll go and find a man

WHAT DO YOU THINK OF THE WAR

What do you want now
What have I to give
Gave you my love now
What have I to give
Just 'eause I won't fight now
Don't mean I'm a eoward
I ean't kill a person
And still love a flower
Mama goes ga-ga
Daddy goes ga-ga
Brother goes ga-ga
Baby says . . .
What do you think of the war
What do you want now
What have I to give
Gave you love now
What have I to give
I do love my eountry
But I just can't see
How killing some people
Will make them agree

ALL THESE TIES

She's beyond 'king
She's beyond her name
She eomes, she never goes
Her smile drives a man insane
'Cause I know from past experienee
And I'm staying with this line
And I'm stieking to my guns
'Cause she's mine
She's the devil herself
Yet she's oh so niee to me
Yet when I hold her in my arm's, I swear she's
God, God, God
'Cause I know from past experienee
And I'm staying with this line
And I'm stieking to my gun's
'Cause she's mine
All these ties are authentic
There is no pretense involved
Any sign of inadequacies
Are all very easily solved
'Cause I know from past experienee
And I'm staying with this line
And I know she will outlive me
'Cause she's mine

OH GOSH (RUNNING THROUGH THE FOREST)

Oh gosh, it's me running
Through a forest green
Running along this path
I'm moving along so fast
Oh gosh, it's someone behind me
Or is that just a forest sound
Keep running, don't stop now
Faster, don't slow down
Faster, don't slow down
Oh gosh, it is someone
Hiding behind a tree
It's moving and smiling shyly
Oh boy, it's a girl just for me
It's a girl just for me
Oh gosh, she's running away
She's running into the thieket
I yell with all my might
Please eome baek quiek
Please eome baek quiek
Oh gosh, it's me running
Through a forest green
Running along this path
I'm moving along so fast
Through the forest green
Raptures unseen
Keep running, don't stop now
Watch out don't lose your life
Watch out don't lose your life
Mother, do not forsake me
Father, don't make me feel so guilty
Mother, do not forsake me

BETTER DEAD THAN RED

Here am I, this is your enemy
Can't you see we don't look the same
I want to live, so do you
Who can it be that we're fighting for
There are men about my head
Who tell me it's better
To be dead, than to be . . .
Lying dead, on the ground
I believe these men were wrong
And my friends, half-way here
Send an arm or leg to greet me there
There are men about my head
Who tell me it's better
To be right, than to be . . .
All this pain, what have we gained
I'm not reaping benefits
Someday we'll learn, nothing is proved
By the use of violence
There are men about my head
Who tell me it's better
To be dead, than to be . . .
What . . . ? . . . ? . . . ? . . . ?

DAVID AND SALLY

David was a young boy
And he learned to do the minuet
When he was only six
Sally was a young girl
And she learned to do the minuet
When she was only four
It happened by ehanee
That they were both
Simultaneously attending
The very same sehool of danee
David had a father
And he wasn't very niee
Sometimes made David mad
Sally had a mother
And she wasn't very niee
Sometimes made Sally sad
It happened by ehanee
That they would both
Simultaneously heal
The other one's sadness, the other one's madness
Weleome down into my life
La la la la la
Everybody knows

TWO BLIND SISTERS

As my brother spoke
I became the one-winged bird
With both legs broke
And Major making it all seem so right
When you die for your mother
and ery for your brother
And those two blind sisters
All alone . . .
Get up you stupid bird
Fill up your hat
There's no sense in worrying about things like that
And Thomas was felled
We kieked him and beat him
And laughed as we watched him cry out in pain
But to piek him up
And hug him
And love him
Only to slap him down again
Stone him
When will it end . . .
Go home Thomas
Go to bed and dream of those
Two blind sisters
All alone . . . dead

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THE SUPERFINE DANDELION

MAINSTREAM



56102

SLP 1373DM
STEREO

Statler Records Presents
Aerobics — "KEEP MOVIN' UP"
By
Sharon Foy

SHARON FOY



SHARON FOY — It takes a special kind of person to become so involved in Aerobics. Someone with a zest for life and lively personality. This is Sharon Foy! A native of Cleveland, Ohio, Sharon has been dancing since she learned to put one foot in front of the other. At her studio in Garfield Heights, Ohio, she teaches everything from creative movement and gymnastics to tap, jazz and ballet . . . but she really comes into her own when teaching Aerobics. Since her first class her students have multiplied tremendously. She brings to Aerobics her special brand of talent and with it a chance for everyone to take a new lease on life through Aerobics.

Statler Records Presents
Aerobics
"KEEP MOVIN' UP"

SIDE A

Flexibility Warm Up ..... *Peter Gunn*
Sit Up ..... *Sit Up*
Lower Body Warm Up . *Ain't Jiving I'm Jamming*
Upper Body Warm Up to Moving Warm Up ..... *Keep Movin' Up*
Aerobic Level ..... *Milk Shake*

SIDE B *Aerobic Level* ..... *Too Chubby to Boogie*
High Level Aerobic Level ... *Straight to the Heart*
High Level Aerobic Level ..... *Use It Up*
High Level Aerobic Level .... *Beach Boys Medley*
High Level Aerobic Level ..... *Join The Circus*
Cool Down ..... *Arthur's Theme*

This double record album was produced to fill a special need in the world of our senior citizens. Golden Aerobics was designed especially for our health and exercise requirements as we grow older and our bodies demand a precise form of fitness calisthenics. We hope you will enjoy working to this recording as much as we enjoyed making it.

ALSO AVAILABLE ON CASSETTE. ASK FOR SC 1017

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STATLER RECORDS PRESENTS



AEROBICS KEEP MOVIN' UP

BY SHARON FOY

SLP 1373 DM

THE BLUE SAINTS

BIG BAND JAZZ-ROCK

Explorer Post 36, BSA
1065 Muir Way
Los Altos, California 94022
(415) 968-3300
Sponsor B.P.O.E. 1471
Palo Alto

With three major tours behind them in the past 5 years, the 1973 Blue Saints departed from Oakland Airport on the morning of July 3rd and embarked on their latest journey - 5 weeks through the 5 European countries of Belgium, France, Switzerland, Germany and Denmark. Ahead of them were 25 scheduled performances in 30 days from the breezy coast of the North Sea to the warm and sunny shores of the Mediterranean. There would be new places, new people, new customs to get used to, and lots of long and weary bus rides at any hour of the day or night from one small village to another large town. This would not just be the life of a group of American tourists on a relaxing vacation trip - this would be the life of a road band. And it would, ultimately, turn out to be a great and eventful 5 weeks for 32 people - filled with lots of good memories, many new and stronger friendships, and plenty of good music.

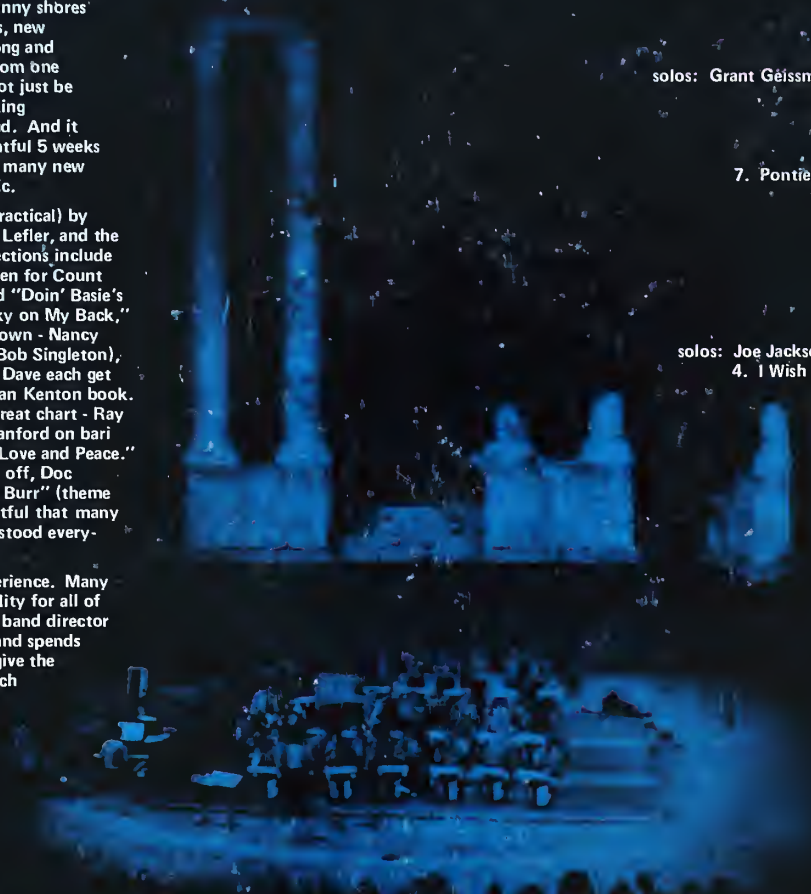
Most of the performances were recorded (when practical) by Gordon Collins, with help from trombonist Mark Lefler, and the highlights are presented here in record form. Selections include our opener, Sammy Nestico's "Magic Flea," written for Count Basie's band, as well as his "Light Vibrations" and "Doin' Basie's Thing." Terry and Nancy do Cold Blood's "Funky on My Back," and each girl comes back later with a song of her own - Nancy on "Peaceful" (arranged by Blue Saints alumnus Bob Singleton), and Terry on "I Wish I Knew." Grant, Lynn and Dave each get a chance to shine on "Minor Booze," from the Stan Kenton book. Gary Upton does some tasteful tenor work on a great chart - Ray Brown's "Is There Anything Still There." Jack Sanford on bari and Ken Basegio on drums rip through a happy "Love and Peace." And except for Dave Schwartz who had the night off, Doc introduced every member of the band on "Hikky Burr" (theme from "The Bill Cosby Show"), although it's doubtful that many of the members of the European audiences understood everything he said.

It was, to use an old cliche, an unforgettable experience. Many people helped in making this dream become a reality for all of us, such as Rich Bice, professional trumpeter and band director of Carlmont High School, who gave his vacation and spends many, many hours more throughout the year to give the BLUE SAINTS new challenges and help them reach new heights. But, were it not for one man, the dream would never have even been started. The time and energy he puts forth, the hassles he goes through, the ridiculous hours he often keeps, and his unlimited dedication and unselfish sacrifice have never ceased to amaze us, the members of his band. Thanks, Doc - you're beautiful.

— Steve Tyler

The title? While in Belgium, several of the members of the band visited a local music store in one of the towns, and were politely but firmly turned away with the phrase, "No free looking." This term caught on with the other band members and was heard repeatedly throughout the rest of the tour.

The front cover photograph was taken at "The Donkey Gate" in Brugge, Belgium - the back cover photo at the Roman Amphitheater in Arles, France.



SIDE ONE

1. Magic Flea . . . Sammy Nestico
solos: Joe Jackson, piano; Gary Upton, tenor sax
2. Light Vibrations . . . Sammy Nestico
3. Funky on My Back . . . Cold Blood; arr. Al Harkins
vocal: Terry Mason, Nancy Hager
solos: Dave Gardner, trumpet; Joe Jackson, piano
4. A Little Minor Booze . . . Willie Maiden
solos: Grant Geissman, guitar; Lynn Askew, alto sax; Dave Gardner, trumpet
5. Peaceful . . . Ken Rankin; arr. Bob Singleton
vocal: Nancy Hager
6. Love and Peace . . . Arthur Adams; arr. Joe Sample
solos: Jack Sanford, bari sax; Ken Basegio, drums
7. Pontieo . . . Woody Herman version; adapted by Dave Eshelman
solo: Drew Lance, tenor sax

SIDE TWO

1. Hikky Burr . . . Quincy Jones; arr. Bob Singleton
solo: Doc Upton, announcer
2. Is There Anything Still There . . . Ray Brown
solo: Gary Upton, tenor sax
3. Doin' Basie's Thing . . . Sammy Nestico
solos: Joe Jackson, piano; Drew Lance, tenor sax; Dave Gardner, trumpet
4. I Wish I Knew How It Would Feel to Be Free . . . Dallas, Taylor; arr. Al Harkins
vocal: Terry Mason
solo: Grant Geissman, guitar
5. Celebration . . . Don Peistrup
solos: Steve Tyler, trombone, Dave Gardner, trumpet; Jack Sanford, alto sax; Drew Lance, tenor sax

PERSONNEL

Conductor: RICH BICE

SAXOPHONES
*Lynn Askew - alto
Syd DeSoto - alto
Jack Sanford - alto
Drew Lance - tenor
Gary Upton - tenor
Sharon Brooks - bari

TRUMPETS
Rich Bice
*Paul Milleson
**Dave Gardner
Bruce Steakley
Tony Mack
Andy Scott
J. B. Holloway

TROMBONES
*Steve Tyler
Don Benham
Dave Schwartz
Mark Lefler

Tom Letts - bass
George Vande - bass

RHYTHM
Grant Geissman - guitar
Joe Jackson - pianos
Charlie Hiestand - fender bass
Ken Basegio - drums

*lead players
**assistant conductor

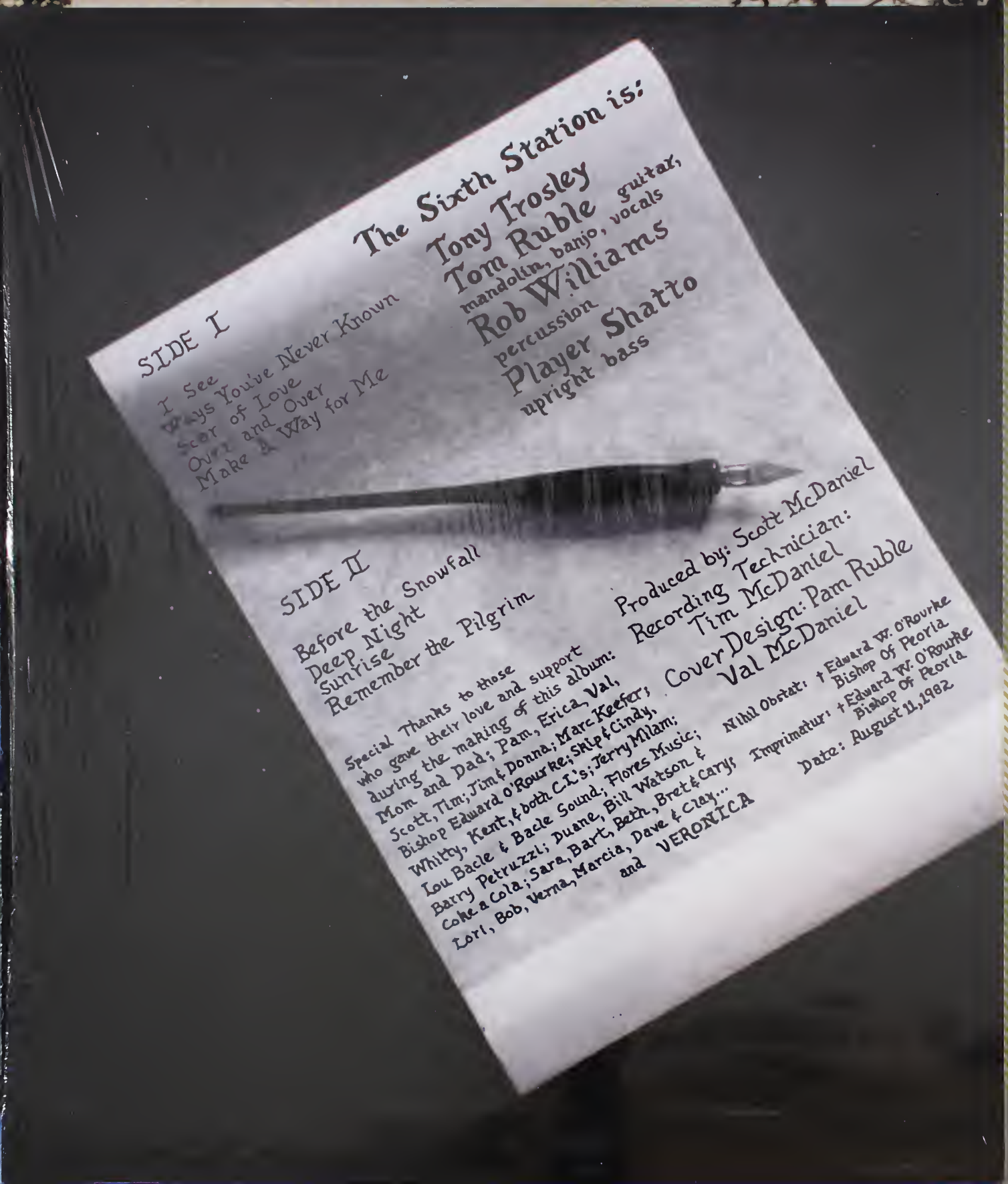
VOCALISTS
Nancy Hager
Terry Mason
John Collins
Grant Geissman

This album is dedicated to the following people without whose help the 1973 Blue Saints European tour would not have been possible.

Carl Bennett - SHAPE Headquarters, Belgium
John Plompen - American Library, Brussels
Henri Maziol - S.C.E.T. Montpellier, France
Gilles Daziano - U. S. Consulate, Paris
Ramon Garcia - U. S. Consulate, Marseille, France
G. Hofmann - Migros, Zurich, Switzerland
Arthur Conn - Heidelberg Military, West Germany
Ole Mathiessen - Copenhagen, Denmark
Jacque Van Houtte - Eagle Service, Brugge, Belgium
Mrs. Sandy Rouse - U. S. State Department, Washington, D.C.
Jean Bellon - formerly with French Consulate, San Francisco
M. Poinsot - S.C.E.T. Paris, France
Louise Collins - Los Altos, California
Travel arrangements by Tony Santana of World Chart Tours, San Jose, CA
All the Blue Saints, the finest musicians anywhere - and a special thanks to Jean Upton for her patience, love and hard work that pulled it all together.

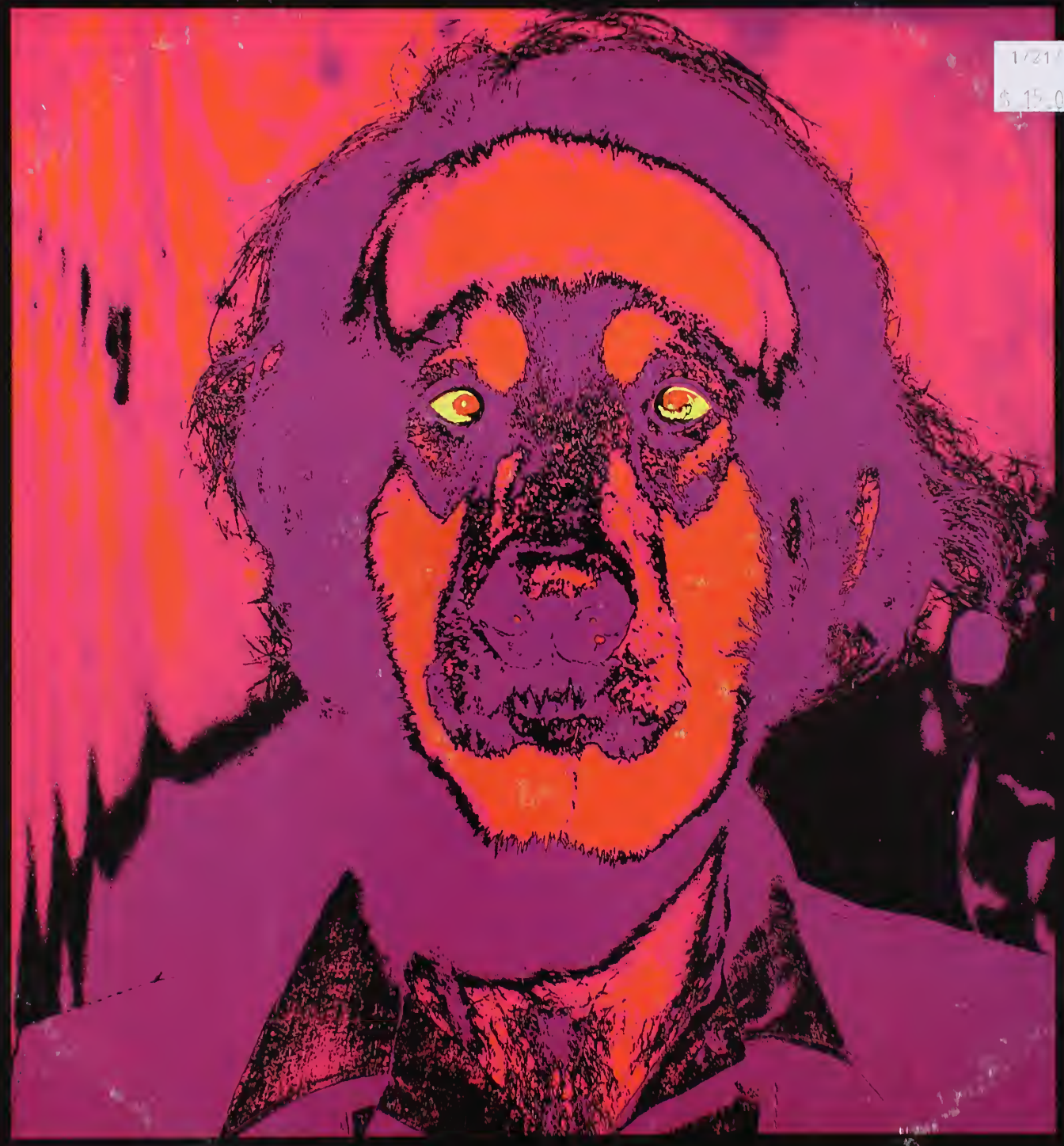
RICH BICE / director
GORDON COLLINS / recording; post chairman
DAVE GARDNER / post president
H. M. UPTON, M.D., 1065 Muir Way,
Los Altos, California 94022
(415) 968-3300 / advisor

DOC


The Sixth Station is:
Tony Trosley
Tom Ruble mandolin, banjo, vocals
Rob Williams guitar,
percussion
Player Shatto
upright bass
SIDE I
I See
Ways You've Never Known
Scar of Love
Over and Over
Make A Way for Me
SIDE II
Before the Snowfall
Deep Night
Sunrise
Remember the Pilgrim
Produced by: Scott McDaniel
Recording Technician:
Tim McDaniel
Cover Design: Pam Ruble
Val McDaniel
Special Thanks to those
who gave their love and support
during the making of this album:
Mom and Dad; Pam, Erica, Val,
Scott, Tim; Jim & Donna; Marc Keefer;
Bishop Edward O'Rourke; Skip & Cindy,
Whitty, Kent, & both C.I.'s; Jerry Milam;
Lou Bacle & Bacle Sound; Flores Music;
Barry Petruzzi; Duane, Bill Watson &
Coke a Cola; Sara, Bart, Beth, Bret & Cary;
Lori, Bob, Verna, Marcia, Dave & Clay...
and VERONICA
Nihil Obstat: † Edward W. O'Rourke
Bishop of Peoria
Imprimatur: † Edward W. O'Rourke
Bishop of Peoria
Date: August 11, 1982

STEREO ST-666

THE FOURTH WAY



HARVEST

WERWOLF

THE FOURTH WAY

WERWOLF

RECORDED LIVE AT THE MONTREAUX FESTIVAL 1970

MONTREAUX, SWITZERLAND

produced by the fourth way and ted gehrke
executive producer: john palladino
sound engineers: pierre grandjean and jean-claude martin
of radio swisse romande
mix engineer: jay ranellucci

special thanks
in montreaux:
claude nobs, geo. voumard, raymond jaussi
in zurich:
teddy meier, max bruner, alex bally
in denmark:
birger jorgenson
in amsterdam:
anton scholtz, maryann stemmler
jupe visser, the paradisio people
in hollywood:
john palladino, walter wanger

front cover: roger mulkey, berkeley
back cover: giuseppe pino, milan

Side One

Brown Rice 7:34
Colours 5:33
Werwolf 5:29

Side Two

Tierra Del Fuego 5:09
Mesoteric Circle 8:08
Spacefunk 7:17

All selections written by Mike Nock, except BROWN RICE by Ken Jenkins; published by Capitol Music Corporation/Fourth Way Music Co./ASCAP

(an appreciation)
By Philip Elwood,
San Francisco music critic,
teacher, broadcaster and historian.

The first time I heard the Fourth Way, the spirit moved me.

In fact before the group's current quartet approach to individual collectivism in free sounds, the work of the two Mikes (Nock and White) had expanded my musical mind and that of everyone else who listened.

Listening is one of the simplest, yet most difficult, requirements and challenges of our times.

Hearing with our minds, as well as listening with our ears, is the problem.

And when the mind hears, emotional reaction and spiritual projection can combine to kick off a great trip.

The spirit of the Fourth Way is trips.

The Mikes and bassist Ron McClure and percussionist Eddie Marshall each steers his own individual instrumental direction but, as an ensemble, the combined trips become the Fourth Way.

The Fourth Way becomes a very personal route. "Way," you hear, can be treated both as a manner and as an itinerary.

Let them take you there . . . their way. What you gain from the trip is up to you.

I've always felt, since the first glorious Berkeley concert night that he joined the group, that Eddie Marshall's dancing drums, floating along as if only barely connected to reality, were the principal cohesive element in the Fourth Way.

But there are places all through this disc that the lead sound and feeling seem to shift almost from stanza to stanza. Follow Mike White's violin, for instance, on "Mesoteric Circle"— it's like following a musical needle dropping through an instrumental haystack.

The inner workings of the Fourth Way remain a mystery to all, including its members sometimes.

Toe-tapping music? Not exactly, in any traditional sense.

But this isn't traditional stuff and around the San Francisco area, which the Fourth Way calls home, plenty of free souls dance away a long evening to the sounds of the Fourth Way.

Experimental electronic noises?

Yes, I guess so. Nock used to always play acoustic piano and Ron McClure has years experience on the string bass. Both were remarkable personalities on the traditional instruments.

Electrified they're electrifying. And plugged in they can combine with the amplified violin, both plucked and bowed, to help create the fantastic audio light-show you hear in these grooves.

The Fourth Way are flesh-and-blood artists. Human, sensitive, responsive. Sometimes I've heard them when the "it" wasn't there. They knew, and weren't always sure how to get things together.

At Montreaux "it" was all there.

When the collective creativity with all those wonderful sounds of mutual admiration, inspiration and astonishment fall in together The Fourth Way becomes a vehicle for almost surrealistic trips in listening.

The kind you do with your mind—not just your ears.

MIKE NOCK
Fender-Rhodes electric piano
Oberheim ring modulator

RON McCLURE
Electric bass

MICHAEL WHITE
Electric violin

EDDIE MARSHALL
Drums



HARVEST
STEREO
ST-666

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CHILDREN OF THE WORLD
GONE ARE THE TIMES

Produced by A.A. Khan
Mixed and Mastered by Nene Barotto at PoroAudio. Berlin.
Music from Children of the World sampled from "Right On (Part 1 & 2)" by Syl Johnson
Cover Photos by Miron Zownir Cover art by A.A. Khan and Michael Eaton
In loving memory of my mentor, the Mighty Hannibal, the father of Message Music.
This poster is inspired by the revolutionary art of Emory Douglas.

The Players:
King Khon - Vocals, Guitar & Boss
The Awesome Sisters (Saba Lou &Amobelle) - Back Up Vocals
Maximillian Weissenfeldt - Drums

CHILDREN OF THE WORLD
(Nene Barotto/Sly Johnson/Jimmy Jones/A.A. Khon)

I got news for you baby X3
Hey...

The sun is shining
but the cold done one
I Know the answer
maKes my feet undone
AsK me why
I don't oare
They oaught me runnin
with their fist in my hair

I got news for you baby

Simple plan
Was all I Knew
I got my children
They're the chosen few
Watch them fly
See them run
Bless their hearts
they be the ohosen ones
Get up now
I got news for you baby x3
Children of the world

The gift that Keeps giving
All day long
You're the one
For which I sing this song
Ow children of the world,
Children of the world
I got news for you baby x3
Children of the world

GONE ARE THE TIMES
(A.A. Khan)

Gone are the times
are the times really gone?
Gone are the times
are the times really gone?

Can't pay for a doctor
but i bought the disease
can't live off the land
got to die on my Knees
our children are slaves
in a penitentiary
paying their dues
to a sioK society
Gone are the times
are the times really gone?
gone gone gone gone gone!!!!

Invaders.... TESTIFY!!!!

Gone are the times
are the times really gone?
Gone are the times
are the times really gone?
They purchase our souls
to feed their own needs
Innooent people made guilty
by their greed

The royals got spoiled
got blood on their hands
They poisoned the food
and they poisoned our land
Gone are the times
are the times really gone?
GONE GONE GONE GONE!!!!

Invaders.... TESTIFY!!!!

Gone are the times
are the times really gone?
I pray for the brothers
and sisters who care
Born blacK and blue
you'll find them everywhere
They taKe out their hearts
and where them on their sleeves
They give up their lives
to fight the disease
Gone are the times
are the times really gone?
GONE GONE GONE



THE INVADERS

KHANNIBALISM

WHO ARE "THE INVADERS"?

Consciousness regulation is the pre-occupation of the culture industry. The reduction of historical events to simplistic binaries and the erasure of all nuance, depth, and what-ifs.

The Civil Rights struggle has gotten this treatment in particular. Its now been ossified as a series of marches and sit-ins which led to the overturning of the most glaring US racial inequalities (e.g. segregated schools) and which culminated in the the martyrdom of its most charismatic leader, Martin Luther King Jr. With the riots following MLKs assassination, and the malaise following his death, "the movement" lost its hope, drive, and focus.

But Civil Rights was never just the monolith of angry Malcolm vs. peaceful Martin, and the history channel wants the population to forget that the "movement" was radicalized beyond what is generally understood.

Revolutionary groups abounded. Anti-colonialist movements overseas (Cuba, Vietnam, South Africa, Algeria, et al) served as inspiration for an anti-colonial struggle in the USA. The Black Panther Party set an example that had massive influence. When street gangs like the Vice Lords (Chicago) and the 1,000 member Slauson Gang (Los Angeles) discovered Black Power, they developed revolutionary consciousness, often organizing teach-ins, day care and soup kitchens as well. The Vice Lords became "Vice Lord Nation," the Blackstone Rangers became "Black P Stone Nation" and so on. Social change had an exponent then that wasn't bound up by Christian morality and had its background in delinquent activity. These gangs were poised to be guerilla cadres who would act as shock troops when the s**t went down.

In the 60's therefore, the nation stood on the precipice of some kind of revolution. in many ways, the country experienced a civil war, with the FBI conducting an infiltration and assassination program on Black groups similar to the CIA's "Phoenix Program" in Vietnam.

The INVADERS of Memphis, Tennessee were sort of in the middle of these paradigms, the old line SNCC and the Panther style gangs. They had their roots in the Southern Christian reformist scene but were also tired of the passivity of non-violence; sick of the moral victory of having their heads smashed in.

They were like an intellectual street gang with incredible style, who devoted themselves to justice and confronting white supremacy. A group or "gang" of organizers, they were on the front lines of the struggle in the South, and experienced extraordinary harassment, violence, and imprisonment. They conducted the last meeting with King at the Lorraine Motel before he was murdered, and yet their story is almost unknown.

Interviews with them are poignant; the Invaders tell their stories with little trace of bitterness or madness, despite their disgusting treatment by the State fascists.

This excavated history – a fast-moving re-telling with a funky soundtrack – footage – is a must see for anyone who wants to understand the context of the struggle that is still ongoing, which has still not been resolved, and that is reality for many every day as evidenced by events in Baltimore, St Louis, Cleveland, et al.

In short, THE INVADERS is a MUST-SEE for people living RIGHT NOW

Ian Svenonious

Ian "Our Man In D.C." Svenonius
MINISTER OF COMMUNICATION

KING KHAN



"CHILDREN OF THE WORLD"



A
CHILDREN
OF THE
WORLD

B
GONE ARE
THE TIMES

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FOR CHILDREN



with
DANNY WEBB
ELIZABETH HARRIS
CHRIS CHRISTENSEN

W & G

WG-E.2489

For Children

with DANNY WEBB, ELIZABETH HARRIS, CHRIS CHRISTENSEN

accompanied by

"The Town Band" and IVAN HUTCHINSON

SIDE I.

THE RESCUE OF FRED
LEPRECHAUN LULLABY

SIDE II.

THE SQUIRREL
HUSH-A-BYE

Few Australian TV programs have proved as lastingly popular as Video Village. It is loved by children and adults alike because it is a fantasy land in which viewers meet such a variety of real children — some shy, some extrovert.

To the painted backdrops of village shops and the "snakes and ladders" streets, the Mayor, Danny Webb, Mayoress Elizabeth Harris and Town Crier Chris Christensen have brought genuine warmth with their fun, their games and their songs.

This little disc is not pretentious — it hopes to make people happy with its song of Angus the Squirrel, its haunting lullaby of the leprechauns as sung by Elizabeth Harris and its fantasy of angels written and sung by Chris Christensen, who by the way accompanies himself on the zither. The verse about Fred the Koala is one of several written especially for Video Village by Danny Webb and spoken on the record by Liz.

Danny, Chris and Liz just hope you like it!

Recorded, Processed, Pressed and Issued throughout Australasia by W. & G. Records

Milan Specialty Printing Co.

PHILIPS
klassiek verzoekprogramma



BACH

Air und Gigue aus Suite Nr. 3 D-dur BWV 1068

Das Concertgebouw-Orchester, Amsterdam

Ltg. EDUARD VAN BEINUM

313 046 SF

P. I. TSCHAIKOWSKY
Panorama und Walzer
aus dem Ballett„Dornröschen" op. 66
Wiener Symphoniker
Ltg. Willem van Otterloo

313 041 SF

E. GRIEG
Elegische Melodien op. 34
Nr. 1 Herzwunden
Nr. 2 Letzter Frühling
Das Concertgebouw-Orchester, Amsterdam
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G. ROSSINI
Ouvertüre „Die diebische Elster"
Wiener Symphoniker
Ltg. Francesco Molinari-Pradelli

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L. DELIBES
Cortège de Bacchus a.d. Ballett „Sylvia"
Entr'acte - Valse a.d. Ballett „Coppélia"
Orchestre des Concerts Lamoureux
Ltg. Jean Fournet

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J. S. BACH
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BWV 1068
Das Concertgebouw-Orchester, Amsterdam
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Orchestre des Concerts Lamoureux
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Ltg. Jésus Etcheverry

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DECCA
STEREOPHONIC

SEC 5043

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ATAULFO ARGENTA

with Consuelo Rubio

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GRANADOS

GOYESCAS

Side 1

Intermezzo

Interlude (introduction to Third Tableau)

Side 2

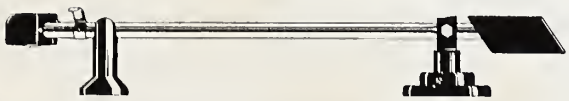
La Maja y el Ruiseñor

Rosario . . . . . Consuelo Rubio

THE NATIONAL ORCHESTRA OF SPAIN

conducted by

ATAULFO ARGENTA



To take fullest advantage of this stereophonic record's remarkable technical excellence, we recommend use of the Decca ffss stereophonic pick-up and arm, a triumph of British engineering and craftsmanship. It will also give superior results with non-stereo recordings.

DECCA STEREOPHONIC

This is a 45 r.p.m. stereophonic record and must be played ONLY on equipment designed for stereophonic reproduction.

In March 1911, the Spanish composer and pianist Enrique Granados introduced to the public a set of pieces of his own composition inspired from the works of the great Spanish painter Goya and appropriately entitled *Goyescas*. Later, he was persuaded to orchestrate and adapt this music for an opera, on a libretto devised by Fernando Periquet, also derived from the paintings of Goya. The work was accepted for production by the Paris Opera, but the outbreak of the 1914-18 war prevented the production, and it finally had its première at the Metropolitan Opera House, New York. Two months later, on the voyage back to Europe, the composer met his tragic death, when the ship was torpedoed in the English Channel.

A brief summary of the action runs as follows:—In the Campo de la Florida in Madrid, Fernando, a Captain in the Royal Spanish Guards, is awaiting his lady love, the beautiful and noble Rosario. When she eventually arrives, she does not immediately see him and Paquiro, a Toreador, seizes the opportunity to remind her of a visit she once made to a low dancing haunt and suggests she should come again. On hearing this, Fernando, in a jealous rage, forces her to accept the proposal, and Pepa, Paquiro's sweetheart, swears to get the better of her presumed rival. The *Intermezzo* recorded on this disc occurs at this point, between Tableaux one and two. At the dance hall that evening, Fernando behaves in such an insolent and challenging fashion that he incurs the hostility of all present. Beside herself with terror, Rosario faints away and during the diversion thus created, Fernando and Paquiro seize the opportunity to fix time and place for a duel. Pepa is triumphant. The *Interlude* occurs between Tableaux two and three. The curtain rises to reveal Rosario in her garden. Filled with sad presentiment, she sings of the hopeless love of the rose for the nightingale (*La Maja y el Ruiseñor*). When she has retired to her apartment, Fernando comes to her casement and a tender love scene ensues from which Fernando is summoned by the church clock striking ten, the hour of his meeting with Paquiro. Fernando is mortally wounded in the ensuing duel and the opera ends with Rosario lamenting over her lover's dead body.

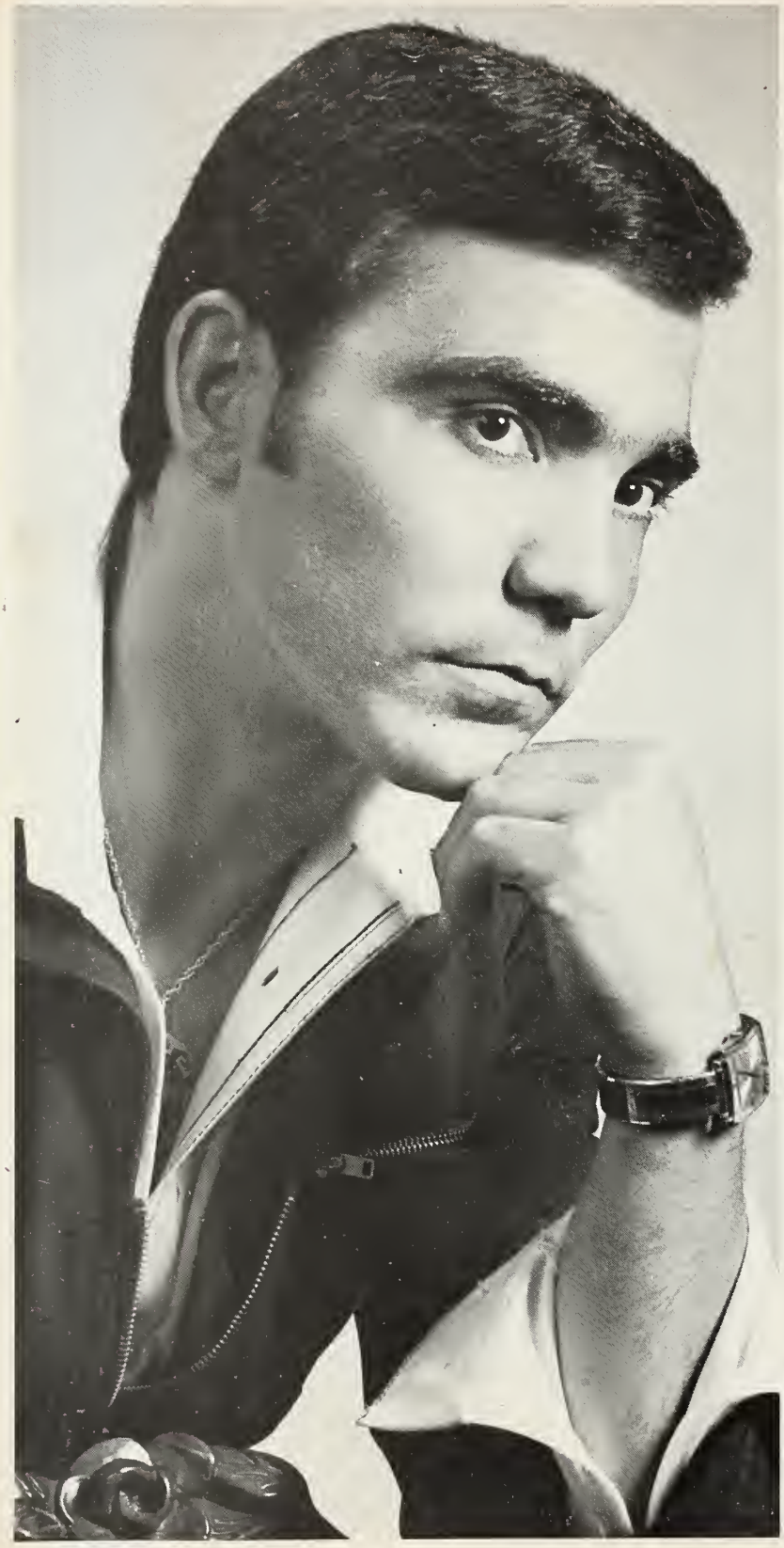
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SEC 5043

GOYESCAS RUBIO/NATIONAL ORCHESTRA OF SPAIN/ARGENTA DECCA STEREO SEC 5043



with love...
mit liebe...
con amore...

alfonso

bye, bye, my love,
auf-wiedersehn!

CONTACT JACK BARRY



sing and dance with

alfonso

amore perduto




Save the Bay

Side A · Save the Bay

Side B Forever
music by Bill Petterson

My father was a fisherman just like the chosen son
and he set his nets each day beneath the hot New England sun

And long into the winter when the wind cuts like a knife
fishing was his livelihood and the ocean was his life

I want to be a fisherman to earn my daily bread
my father took and sat me down and this is what he said

treat the lady kindly and she'll take care of you
but if you ever do abuse her your harvest will be through

SAVE the BAY brother or it's never going to be the same
SAVE the BAY sister or we'll only have our selves to blame
SAVE the BAY people don't throw away our priceless wealth
SAVE the BAY children or we're never going to save our selves

Then came the wheels of progress rolling to our shores
and they never stop to think about the damage that they cause

It cost too much to clean it up so everyone must pay
They just don't seem to realize nothing ever goes away

From Galilee to Tiverton from Bristol to the Pier
came the cry of discontent of outrage and of fear

And like so many causes too few will get involved
But everybody stands to lose if this one isn't solved

CHORUS

The tides kept swiftly changing and I grew into a man
I take my own son down to the shore and hope he understands

But I have no answers for him I know only of the shame
and the words of my late father that keep burning in my brain

CHORUS

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Design and photographs by Daniel G. Dunn

Recorded at Cushman Sound
Engineering: James P. Cushman
Performed by: "Loose Licks"
Glenn MacPherson
Bill Petterson

SAVE THE BAY INC. is a non-profit citizens group dedicated to preserving and protecting Narragansett Bay. Proceeds from this record will help us in our efforts to clean up the Bay. For further information: SAVE THE BAY, INC., 154 Francis Street, Providence, RI 02903 (401) 272-3540

ROBERTO DE ROSÉ

W & G Records take pleasure in presenting a series of Continental records, featuring for the first time artists formerly well known in Europe but now residing in Australia. Among the first of these is the famous comic from Trieste, Roberto de Rosé. Extremely well known to the people of Rome, Vienna, Paris, Berlin, Cairo and other European centres of entertainment de Rosé also toured Australia as an important member of the All Star Show presented by world famous Italian singer, Nilla Pizzi. Roberto de Rosé is a comic who pleases his audience with a fine wit that is never tainted by vulgarity; he has a great sense of fantasy, is a singer and dancer of note and in the words of the art critic of Rome's leading newspaper is also "an excellent eclectric actor". This on the occasion of his very successful season with the revue "Trieste Mia" at the Theatre Valle in Rome.

These notes would not be complete if we failed to mention the fact that de Rosé is not only an interpreting artist but also the creator of his own songs and comedy material.

We at W & G hope that all Australians of Italian origin will respond to our efforts to entertain them and we would like to feel that in some way we are



assisting in the cementing of relations between our peoples towards a happy and prosperous future.

These notes would not be complete if we failed to mention the fact that de Rosé is not only an interpreting artist but also the creator of his own songs and comedy material.

W & G DISTRIBUTING CO. Pty. Ltd., 185 A'BECKETT STREET, MELBOURNE, C.1, VIC.

ROBERTO DE ROSÉ

E' con piacere che la W & G Records Ltd. inizia una serie di dischi Continentali, presentando per la prima volta artisti famosi in Europa ed ora residenti in Australia. Fra questi e' il ben noto comico Triestino Roberto de Rosé.



Conosciutissimo alle platee di Roma, Vienna, Parigi, Berlino, Cairo e di tutti gli altri centri Europei, il de Rosé e' reduce di una tournee' in tutte le citta' Australiane con la famosa compagnia "All Star Show", alla quale partecipava anche Nilla Pizzi. Comico di grandi risorse sa intrattenere il pubblico con arguzia e facezia che non tocca mai la volgarita'. De Rosé ha un grande senso di umorismo e di fantasia a cui accoppia ottime qualita' di ballerino e di cantante. Nella famosa rivista "Trieste Mia" data di recente al Teatro Valle di Roma, la stampa Romana lo acclamo' "un perfetto artista eclettico".

Questa breve presentazione non sarebbe completa se non si facesse menzione che il de Rosé oltre ad essere un ottimo "Interprete" e' anche il creatore delle sue canzoni e delle sue commedie.

Noi della W & G Records Ltd. siamo certi che gli Italiani residenti in Australia e tutti coloro che amano l'Italia sappiano venire incontro ai nostri sforzi e comprendano che fra l'altro il nostro lavoro intende cementare la comprensione e i rapporti di tutti coloro costa' residenti, per un migliore futuro della nostra amata Australia.

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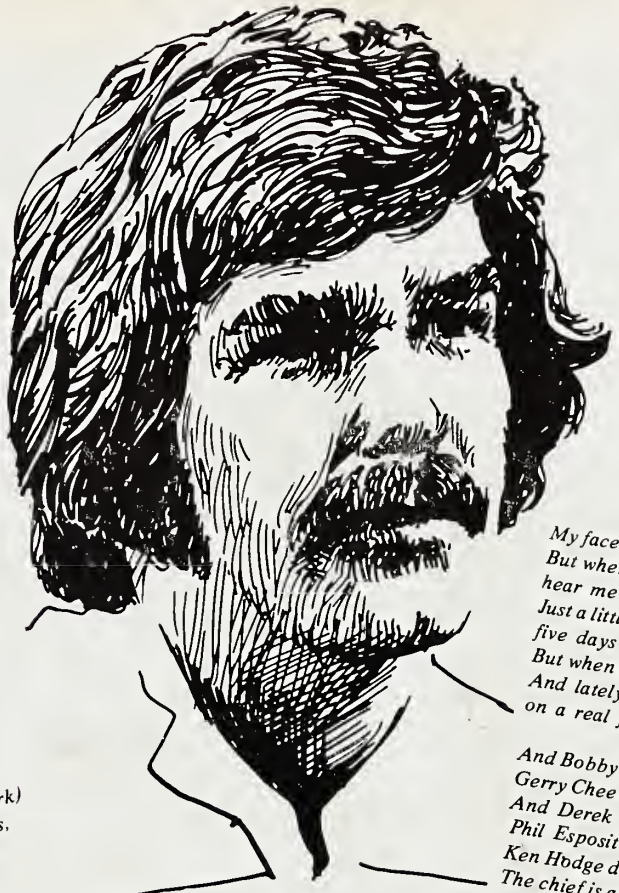
Ballad of Derek the Turk & Score One More

DAVE McKINLEY and BILL DULANEY with The Young Turks

Daisy

DP-1001

DP-1001



BALLAD OF DEREK THE TURK

Not too long ago, up in Canada land,
There lived a little boy named Derek Sanderson.
His hair was kinda long, it even grew on his lip,
said, "Give hime time, he'll grow out of it."
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

At a very young age, the girls he did pursue,
And his Mama said, "Son, you're just a flirt."
His Papa said, "Mama, I know the thing to do.
We'll nick name him "Derek The Turk" (It didn't work)
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

And then one day there came a knock on the door,
And who should appear but Little Bobby Orr.
He said, "Hey Mrs. Sanderson, can Derek come out to play?
There's a hockey game goin' on just down the way.
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

She said, "He's out behind the barn, kissin' all the girls.
If you can get him to play hockey, Bobby, give it a whirl."
Well, the rest is history since Bob and Derek came down,
to play the game and kiss the girls in old Boston town.

Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

Not too long ago, up in Canada land,
There lived a little boy named Derek Sanderson.
His hair was kinda long, it even grew on his lip,
His Mama said, "Give him time, he'll grow out of it."
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

SCORE ONE MORE

My face may look small in the midst of a great big crowd;
But when my Boston Bruins take the ice you can
hear me yell real loud.
Just a little ol' hard working' man am I
five days a week;
But when my Bruins are winnin', I'm winnin' too
And lately me and my Bruins have been
on a real fine winnin' streak.

And Bobby Orr flies, Teddy Green's on the rise;
Gerry Cheevers' he cries, Tom Johnson's got the hives,
And Derek the Turk, well, he tries.
Phil Esposito how much higher can you go?
Ken Hodge don't Dodge too many men you know;
The chief is a thief in the eyes of the Foe you know,
And Derek the Turk, well, he tries.

For so many years I've sat and watched this team grow up;
Now I'm sittin' back watchin' my Bruins skate away
with the Stanley Cup.
And where will I be when the ice is all gone
and the story is told in folklore?
I'll be sittin' on a bench in the sky somewhere
yellin' "SCORE ONE MORE."

Rick and Dallas Smith are anything but plain Smith;
Johnny McKenzie is in a big frenzy
Chasin' down the bad guys like a little hurrikenzie;
Carleton and Cashman are two guys named Wayne,
Neither one of them is feelin' any pain,
And Derek the Turk, well, he tries.

Ace Bailey grows daily, Awrey and Marcotte
They've got what it takes to win a lot;
Westfall has a ball scarin' other teams all fall;
Stanfield and Johnston are doin' fine in Boston
And Derek the Turk, well, he tries.

Daisy

DAISY PRODUCTIONS, INC. BOSTON, MASSACHUSETTS

Printed in U.S.A.



CNR

HV 513

Georg Philipp

Telemann

Concerto in D Major for Flute and Strings

Hubert BARWAHSER, flute

THE AMSTERDAM CHAMBER ORCHESTRA

Conductor: Jan BRUSSEN

HV 513

45 R.P.M.

HV 513

45 R.P.M.

Georg Philipp Telemann (1681-1767)

Concerto in D Major for Flute and Strings

HUBERT BARWAHSER, flute
THE AMSTERDAM CHAMBER ORCHESTRA
JAN BRUSSEN, conducting

During the first decennia of this century, the then existing conception of Georg Philipp Telemann as a composer differed, to a large extent, from the one now generally accepted.

On the rare occasions that Telemann's name was listed on a concert-program as the composer of, most likely a flute-sonate or some excerpts from the so-called "Tafelmusik", the audience, in all probability, concluded that he was one of Bach's predecessors, who was completely overshadowed by the great "Cantor". Therefore, it is encouraging to note that in recent years, when a vast score of Telemann's works were rediscovered and consequently recorded, the music-loving public has come alive to the true stature of Georg Philipp Telemann - finding a great personality who left to posterity a wonderous variety of tonal creations.

Telemann was born at Magdenburg in 1681 and died in Hamburg in 1767; in which city he had been municipal music director since 1721.

His production is larger than that of Bach and Handel, his two contemporaries combined. The remarkable thing is, that in spite of this vast production, Telemann's work always remains inspired; eloquent of form and contents; refreshing and original in conception.

Consequently, it is not surprising that during his life-time he was better known than Bach, and was aptly named "Vater der Musik" — "Father of Music".

The manuscript of the concerto recorded on this disc was found in 1953 at Paderborn. Although no composer's name was given, it turned out to be identical with a score found in the Landesbibliotheek at Darmstadt, entitled: "Concerto a Flûte a bec dell Sign. Telemann".

The conception of the solo-voice proves clearly that the concerto was meant to be performed by a flute and not by a recorder; it being difficult, if not impossible, to play it on the latter instrument, for which it would offer almost insurmountable difficulties.

The Concerto opens with a mellow-sounding Affetuoso, which is followed by an Allegro of extreme virtuosity. Solo-instrument and continuo are next heard in a sort of intermezzo: an intimate adagio with remarkable modulations. The final movement is in the form of a minuet with a light-footed and swift-moving trio. The accompaniment in this concerto is entrusted to a string-orchestra with continuo, as was usual in Telemann's time. The concerto demands great virtuosity on the part of the soloist.

We hope that this recording will contribute towards a fuller and greater appreciation of the work of Georg Philipp Telemann, the "Father of Music".

Hubert Barwahser was born in 1906 at Herzogenrath (Germany). At the age of 15 he embarked on his studies with Emile Detlling in Aachen. He later studied with Wilhelm Tieftrunk in Hamburg, where he passed his final examinations as soloist in 1928, winning a Prix d'Excellence. He has been solo-flutist with the Hamburg Philharmonic Orchestra and with the orchestra of the Nordwestdeutsche Rundfunk. Since January 1, 1936 he has been affiliated with the Amsterdam Concertgebouw Orchestra as flutist. He is now serving as tutor at the Amsterdam Conservatorium and the Amsterdam Music Lyceum. On several occasions he was chosen to give the première performance of flute-concertos: as for instance the concertos of Henk Badings, Rudolf Escher and Hans Henkemans.

Beloved Hymns of

The Churches of Christ



W & G

Volume I
Extended Play

Conductor :
Mr. L. Williams

BURWOOD TECHNICAL SCHOOL CHOIR

IN THE GARDEN

NOW WE COME

AWAY IN THE MANGER

LOW IN THE GRAVE

Recorded for your listening pleasure

Beloved Hymns of

THE CHURCHES OF CHRIST

WG-E-1327
VOLUME ONE

BOYS' CHOIR OF THE BURWOOD TECHNICAL SCHOOL.
Conducted by Mr. L. WILLIAMS.
Piano—RAY ALLEN.
Organ—THOMAS MITCHELL.
Recording—L. LINDSAY MOOREHOUSE.

SIDE ONE

IN THE GARDEN
NOW WE COME, OUR HEAVENLY FATHER

SIDE TWO

AWAY IN A MANGER
LOW IN THE GRAVE HE LAY

ABOUT THE HYMNS

IN THE GARDEN

Words and music were written by an author using the pen-name of C. Austin Miles. The hymn is based on the story of the meeting of Jesus and Mary after the resurrection, as recorded in John 20: 11-18. Some recent polls on favourite hymns have placed this composition with "The Old Rugged Cross" as the two most popular American hymns.

NOW WE COME, OUR HEAVENLY FATHER

At the request of the local committee, five verses of "The Convention Hymn" were written for the Fourth World Convention of Churches of Christ held in Melbourne, Victoria, August 5-10, 1952.

The writer, Clifford G. Taylor, was at that time minister of the Church of Christ at Brighton (having since transferred to Doncaster), and has also been, since 1951, editor of the "Australian Christian."

Dr. H. J. Gauntlett, whose tune (as for "Praise, my soul, the King of Heaven") is used, was as an "infant prodigy" a church organist at the age of nine. In his later years (he lived 1805-1876), he made an "inestimably great" contribution to church music with the composition of thousands of hymn-tunes and editing of many hymnals.

AWAY IN A MANGER

"Ascribed to Martin Luther" seemed until recently to be the nearest clue as to authorship of this well-known carol, but research over many years failed to find the slightest warrant for this in any of the great reformer's writings. It now seems that this claim, with the added "Written for his children" was made to assure the popularity of the carol in Lutheran circles! Two verses appeared in American Lutheran publications for Christmas, 1884, the third somewhat later.

The music is by W. J. Kirkpatrick (1838-1921), an American songwriter whose eighty-odd books of gospel songs sold, in all, literally in millions.

Charles H. Gabriel (1856-1932), composer of the music, who also wrote under the name "Charlotte G. Homer," produced an enormous volume of sacred song-anthems, cantatas, carols and gospel songs — some, such as "The Glory Song," "Brighten the corner where you are," and "I stand amazed in the Presence," with a tremendous amount of life about them.

LOW IN THE GRAVE HE LAY

Words and music by Robert Lowry (1826-1899), Baptist pastor and author of a large number of gospel songs. A New Englander, he has the distinction of having written no hymns or tunes until after his fortieth year. Once started, however, words and music of "Shall we gather at the River?" and music for "I need Thee every Hour," "Marching to Zion," "All the way my Saviour leads me," and "Saviour, Thy dying Love" were all his.

The stirring contrasts of this resurrection hymn were heard at an Easter sunrise service before the Garden Tomb in Jerusalem in 1939.

Recorded, Processed, Pressed and issued through the Australasia wide facilities of W&G RECORDS.

VOLUME TWO ALSO AVAILABLE — WG-E-1328

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Extended Play



Beloved Hymns of The Churches of Christ

Volume 2

BLEST BE THE TIE

TRUST AND OBEY

TO GOD BE THE GLORY

JESUS IS TENDERLY CALLING.

Conductor: Mr. L. WILLIAMS

BURWOOD TECHNICAL SCHOOL CHOIR

Recorded for your listening pleasure

Beloved Hymns of

THE CHURCHES OF CHRIST

WG-E-1328
VOLUME TWO

BOYS' CHOIR OF THE BURWOOD TECHNICAL SCHOOL.
Conducted by Mr. L. WILLIAMS.
Piano—RAY ALLEN.
Organ—THOMAS MITCHELL.
Recording—L. LINDSAY MOOREHOUSE.

SIDE ONE

BLEST BE THE TIE THAT BINDS
TRUST AND OBEY

SIDE TWO

TO GOD BE THE GLORY
JESUS IS TENDERLY CALLING THEE HOME

ABOUT THE HYMNS

BLEST BE THE TIE THAT BINDS

When John Faecett (1740-1817), a Yorkshire Baptist minister, was finally packed up, farewell sermons already preached, to leave for a London pulpit, he found the sorrow of his congregation so overbearing that he gave orders to unpack — and remained until just before his death forty-five years later! "Blest be the Tie that Binds," the hymn he wrote to commemorate this strange recall, and "God be with you till we meet again" stand as the two best-known Christian farewell hymns.

The tune is an arrangement from a German source, by Lowell Mason (1792-1872), in his day one of the really prolific writers of church music. Music for "My faith looks up to Thee," "Nearer my God to Thee," and "Work, for the night is coming" also forms part of his contribution to Christian song.

TRUST AND OBEY

An interesting example of co-operation in hymn writing! D. B. Towner, musical director of the Moody's missions in Massachusetts, wrote to his friend, Rev. J. H. Sammis, telling of a young man who, in response to a gospel invitation, rose and said, "I am going to trust and I am going to obey." Mr. Sammis at once penned the chorus, and later on the words for the verses. On receiving these, Mr. Towner provided the music which, in combination with his friend's words, have become so well known.

TO GOD BE THE GLORY

Words by Fanny Crosby (1820-1915), of such repute for her 9,000 gospel songs that the Methodist Episcopal Church of U.S.A. used to hold an annual "Fanny Crosby Day."

Music by W. H. Doane (1832-1915), a manufacturer and Sunday School worker, but so well known and highly regarded for his hymn tunes, anthems and collections of religious music that one American university conferred on him the degree of Doctor of Music. The same author-composer combination (Fanny Crosby-W. H. Doane) also gave us "I am Thine, O Lord," "Jesus, keep me near the Cross," and "'Tis the blessed hour of prayer."

JESUS IS TENDERLY CALLING THEE HOME

This is one of about 170 gospel songs by Fanny Crosby appearing in the great "Sankey 1200" collection. In 1883, she sent the words of it to George Cole Stebbins when he returned from one of the Moody Evangelistic Tours of Scotland where, as in many other campaigns, he had a prominent part in the musical side of the work. He promptly set the words to music, little thinking that they would find wide acceptance.

It is interesting to note that another composition which Stebbins (who became blind in the final months of his 99 years 7½ months' pilgrimage) shared with Miss Crosby (blind through the 95 years of her life) was "Saved by Grace" — with the striking expression, "And I shall SEE Him face to face."

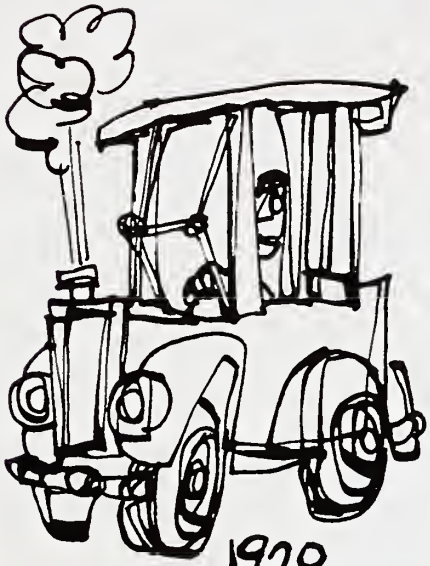
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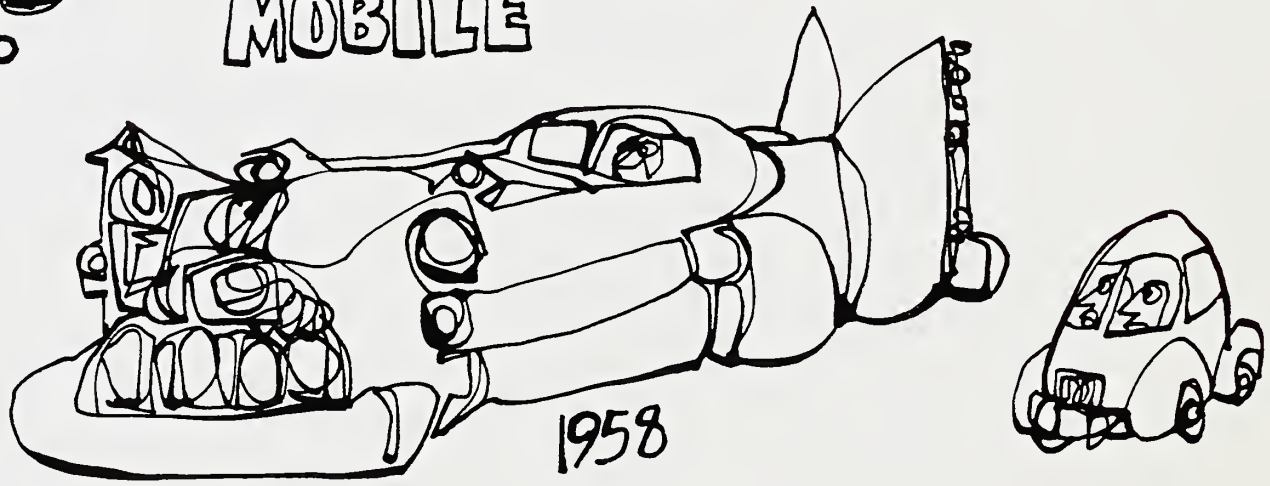
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THE SEXUAL SYMBOLISM OF THE AMERICAN AUTO-MOBILE



1920



1958



1960

DONBRACCO MCMLVIII

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BY DR. S.I. HAYAKAWA.....

SIDE 1: "THE SEXUAL SYMBOLISM OF THE AMERICAN AUTOMOBILE"
SIDE 2: "MOTIVATIONAL RESEARCH VS THE REALITY PRINCIPLE" OR
"WHY THE EDSEL LAID AN EGG"

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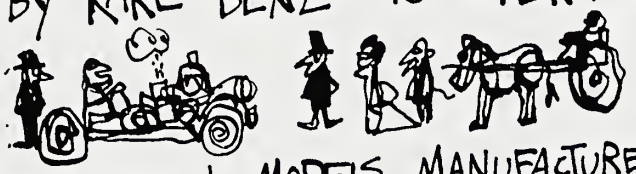
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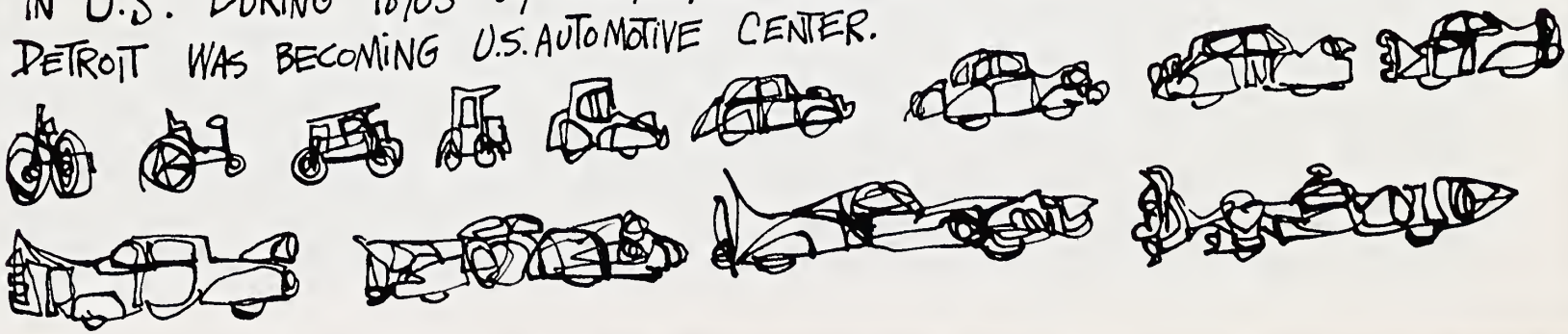
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ADD
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Live Love
She's The One
Girl In My Dreams
Got No Soul

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Live, Love
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THE "LIGHT" SIDE

THE BIOLA COLLEGE CHORALE

LOREN WEIBE, Director

DBP-227
SIDE A

STEREO
33⅓ RPM

1. SPIRIT OF GOD
2. I'M GONNA SING
3. I WILL ARISE
4. DEATH SHALL NOT DESTROY
5. THE HIDING PLACE
6. LOVE DIVINE
7. PSALM TWENTY-THREE
8. GIVE ME JESUS
9. RIDE ON, KING JESUS



THE "LIGHT" SIDE

THE BIOLA COLLEGE CHORALE

LOREN WEIBE, Director

DBP-227
SIDE B

STEREO
33⅓ RPM

1. WE'LL KNEEL AT JESUS FEET
2. FIVE SOUTHERN HYMNS
3. OLD TIME POWER
4. SWEET, SWEET SPIRIT
5. BEULAH LAND

MAXI 33

Importe/12™

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TANTRA
THE DOUBLE ALBUM

"Hills of Katmandu"
(Jackson-Valli) 16:20

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Side 1

Chappell/Intersong (USA)
ASCAP

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MAXI 33

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TANTRA
THE DOUBLE ALBUM

1. "Get Ready To Go" 6:27
2. "Top Shot" 7:23
(Taylor-Valli)

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Side 2

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ASCAP

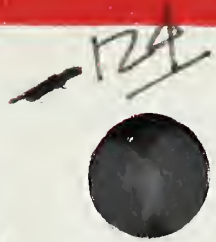
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TANTRA
THE DOUBLE ALBUM

1. "Su-Ku-Leu" 2:33
2. "Mother Africa" 4:39
3. "Hallelujah" 4:39
4. "Get Happy" 4:43
(Taylor-Valli)

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Side 3

Chappell/Intersong (USA)
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TANTRA
THE DOUBLE ALBUM



"Wishbone"
(Jackson-Valli) 15:40

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Side 4

Chappell/Intersong (USA)
ASCAP

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STEREO

PHS-600-328

Side 1

THE ADVANCEMENT

1. JULIET - 2:56
2. PAINFUL STRUGGLE - 6:55
3. STONE FOLK - 3:20
4. GRASS MASS - 2:26
5. SUNFLOWER - 3:06



STEREO

PHS-600-328

Side 2

THE ADVANCEMENT

1. SHE - 1:56
2. MOORISH MODE - 5:58
3. HOBO EXPRESS - 5:12
4. CHILD AT PLAY - 2:22
5. FALL OUT - 3:22

Backwater®

Bongwater Records



Studio Side

Produced by
Tom Nist & Backwater

BONG 0001 A

1) ALTO EGO 2:47
(Larry Hardin)
2) LOVE IS ALL I'M AFTER 4:04
(Robby Catlin)
3) NAILED TO THE FLOOR 2:34
(Trippe Thomason)
4) 14TH AVE. SO. 3:21
(Backwater)
5) I AM BLIND 3:57
(Trippe Thomason)
6) JUST HANGIN' AROUND 3:07
(Backwater)

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Backwater®

Bongwater Records®



Live Side

Produced by
Tom Nist & Backwater

BONG 0001 B

1) SUNFLOWER 7:18
(Freddie Hubbard)
2) PAIR O' DICE 2:50
(Backwater)
3) SPANISH EYES 4:20
(R. Catlin-S. Pettersen)
4) A SONG FOR DON 4:48
(L. Hardin-T. Thomason)

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EMBRYO

SD 732

ZERO TIME
TONTO'S EXPANDING HEAD BAND
INSIDE

SAMPLE COPY
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STEREO

SIDE TWO

1. AURORA (6:48)
2. RIVERSONG (8:00)
3. TAMA (5:23)

All the selections were written by
Bob Margouleff and Malcolm Cecil.

(ST-EM-702090 SP)

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SATURDAY NIGHT JAZZ FEVER
LIONEL HAMPTON

1. **STAYIN' ALIVE 6:08**
(Stigwood Music Inc.)

LES 6003
℗1978 Laurie Prod. Inc.

33 1/3 RPM



STEREO
LES 6003B

RIAA

2. **JIVE TALKIN' 8:24**
(Casserole Music Inc.)
3. **NIGHT FEVER 9:27**
(Stigwood Music Inc.)

All songs written by B. Gibb, R. Gibb & M. Gibb
Unichappell Music BMI, administrator
Produced, Arranged & Conducted by
TEO MACERO

SETTING THE PACE IN MODERN MUSIC

Michel Genest

CRYSTAL FANTASY

SONA GAIA

PRODUCTIONS

1.

LP
130

1. Most Holy Trinosophia 5.17
2. Sunrise — First Light 2.54
3. Octavia 3.39
4. Magical Iridescence 2.36
5. Dream Odyssey 2.32
6. The Mystic Wanderer 3.10
7. Reflections on a Moonlit Stream 2.35

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CRYSTAL FANTASY

SONA GAIA

PRODUCTIONS

2.

LP
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1. Crystal Fantasy 3.00
2. Ancient A'bode 3.05
3. Sacred Temple Dance 3.56
4. Radiant Rainbow Prism 4.50
5. Land of Enchantment 2.45
6. Keepers of the Flame 3.57

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The Music of
Swami Kriya Ramananda

side
one

stereo
(38806)

City Indigo (6:36)

Nocturne (12:30)



The Music of
Swami Kriya Ramananda

side
two

stereo
(38806)

Hymn to a New Age
(21:30)

SUDDENLY ONE SUMMER

J. K. & CO.

WWS 7117
(WST 8903)
SIDE 2
STEREO



1. O.D. 3:16
2. LAND OF SENSATIONS & DELIGHTS 2:48
3. THE TIMES 2:20
4. MAGICAL FINGERS OF MINERVA 2:52
5. DEAD 4:22

All selections written by Jay Kaye &
Published by Pequod Music, Inc ASCAP

Arrangements: R. W. Buckley
Musical & Technical Production:
R. H. Spurgin
Produced & Recorded @
Vancouver Recording, Canada

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II

Kama Sutra

"STABAT MATER"
CALDARA

IV. "VIRGIN OF VIRGINS"
"Virgo Virginum"

SIDE B
PROMOTION COPY

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V. "MAKE ME CARRY THE DEATH OF CHRIST"
"Fac Ut Portem Christi Mortem"
VI. "IN FLAMES MAY I NOT BE BURNED"
"Flammis Ne Urar Succensus"
VII. "CHRIST, WHEN I LEAVE THIS LIFE"
"Christe, Cum Sit Hinc Exire"

All selections pub. by Village Green Music-
Coriolanos Music Co.-
Kama-Rippa Music, Inc. (ASCAP)
Arr. by: John Atkins, John Corigliano,
Robert Margouleff
A Beezee Music Productions Concept
Time: 15:00

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VLADIMIR USSACHEVSKY

1. A POEM IN CYCLES AND BELLS
for tape recorder and orchestra (1954)

Members of the Royal Danish Radio Orchestra
Otto Luening, conductor
Vladimir Ussachevsky, technical supervisor

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VLADIMIR USSACHEVSKY

2. PIECE FOR TAPE RECORDER (1955)

OTTO LUENING - VLADIMIR USSACHEVSKY

3. SUITE from KING LEAR
for tape recorder (1955)

COMPOSERS RECORDINGS INC.



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(FLP 1202-A)

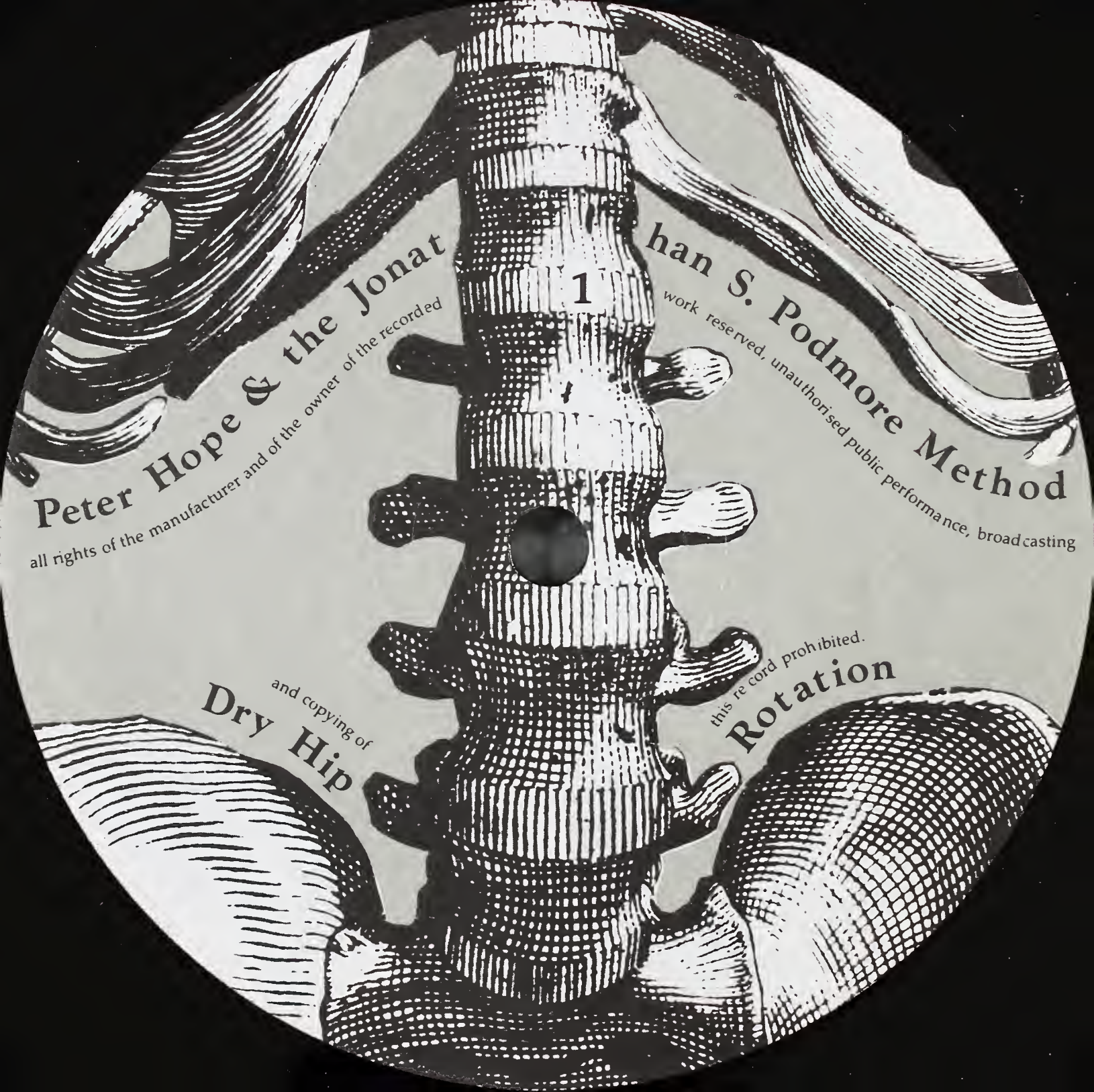


PEDRO-PABLO CHA CHA CHA
(Ramon Monchito)
TALK TO ME
(Ramon Monchito)
ME GUSTO
(Ramon Monchito)
THE MERRY MERENGUE
(Ramon Monchito)
YOU'RE DRIVING ME CRAZY
(Walter Donaldson)
MAMBO SHMAMBO
(Ramon Monchito)

Long Playing
33⅓ rpm


COSTAL
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RENDEZVOUS WITH THE SUN
HOWARD WALES
SIDE ONE
CST ST-1000
RENDEZVOUS WITH THE SUN H.Wales
PART I (3.34)
PART II (3.59)
KARNAVAL T.Donlinger - J. Troy - H.Wales (4.08)
MY BLUES H.Wales (6.24)
LATE CRUISER H.Wales (3.13)
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COSTAL
RECORDS
RENDEZVOUS WITH THE SUN
HOWARD WALES
SIDE TWO
CST ST-1000
TIDES H. Wales - T. Donlinger (2.50)
SOLAR ECLIPSE H. Wales (5.01)
DISTANT CHILDREN H. Wales - P. Gleason (2.38)
SIDE STREET H. Wales (3.52)
GOLDEN FLYER H. Wales (5.25)
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Peter Hope & the Jonat
han S. Podmore Method
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Rotation


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Music
1986

SHELLY TORRES

TAKE ONE

BT 001
Side Two

33.3 RPM
Stereo



1. 1,000 NIGHTS (Mason) Mason Music 4:32
2. HEAR ME LOVING YOU (Torres)
   J.T. Prod. 3:09
3. COME ON DOWN (Mason) Mason Music 3:15
4. LOST UP IN LOVING YOU) (Smith-Rankin-Rankin) Four Score Patramani* 3:50
5. I'VE GOT MY MUSIC (Phillips)
   Little Bear Music 2:52

*BMI

Produced & Distributed by J.T. PRODUCTIONS


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LIMBO ROCK
SL 1083
(KLP 10293)
Teresa Brown
SIDE 2
33 1/3 RPM
Featuring
THE CROSSFIRES
1. KOKO LIMBO 2:14
(K'ose) Jaspar Music-BMI
2. BIM BAM LIMBO 2:36
(Day-Philbrick) Pompadour Music-BMI
3. FUZZY WUZZY LIMBO 1:54
(Philbrick) Jaspar Music-BMI
4. SOUTHERN FRIED LIMBO 2:52
(Philbrick) Pompadour Music-BMI
5. VIVA! OLAY! LIMBO 2:12
(Philbrick) Jaspar Music-BMI
6. JAMAICA FAREWELL (LIMBO) 2:06
(Burgess) Shari Music-ASCAP
Teresa Brown

VYTAUTAS BACEVICIUS

DRC-122368
SIDE 2

33⅓ RPM
LONG PLAYING

1. VISION, Opus 30
2. TROIS PENSÉES MUSICALES, Opus 75
3. ETUDE, No. 2, Opus 19
4. POÈME COSMIQUE, Opus 65

Played by the Composer

MITCHELL

RECORDS, INC.

4630 - A

33-1/3 RPM

SIDE ONE

NOT BY MIGHT, NOR BY POWER
BUT BY MY SPIRIT

preached by

Evangelist S. E. Mitchell

MITCHELL

RECORDS, INC.

mckinney

4630 - B

33-1/3 RPM

SIDE TWO

NOT BY MIGHT, NOR BY POWER
BUT BY MY SPIRIT

preached by
Evangelist S. E. Mitchell


FINDERS KEEPERS
BRUCE DITMAS
YELLOW DUST
FKR078LP
SIDE A
1. L'Unita – 5'40"
2. Aural Suspension – 7'05"
3. Terminal Velocity – 3'55"
4. Yellow – 4'10"
a "Finders Keepers" production


FINDERS KEEPERS
BRUCE DITMAS
YELLOW DUST
FKR078LP
SIDE B
1. Side Looking Radar Image – 7'10"
2. Aeray Dust – 6'35"
3. Dr. Mabuse – 6'15"
a "Finders Keepers" production

Lato 2 Stereo

SP 8018 RKAP 23286

SVEGLIATI E UCCIDI
(dalla colonna sonora originale del film omonimo)
BRUNO NICOLAI

1. **SVEGLIATI E UCCIDI**
2. **LA DONNA DI UN FUORILEGGE**
3. **UNA STANZA VUOTA**

RCA Italiana

4. **UNA TROMBA A DALLAS**

Musiche di ENNIO MORRICONE
Dirette da BRUNO NICOLAI
4) Ennio Morricone, la sua orchestra e «I Cantori Moderni» di Alessandroni

℗ '85 SIAE

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polydor
MYSTIC VOYAGE
ROY AYERS UBIQUITY
SIDE 2
(2391 200)
PD 6057-B
STEREO
1. LIFE IS JUST A MOMENT- Part 1 (Chano O'Ferral-Roy Ayers) 4:06
2. LIFE IS JUST A MOMENT- Part 2 (Chano O'Ferral-Roy Ayers) 2:32
3. FUNKY MOTION (Ronnie Foster) 3:10
4. SPIRIT OF DOO DO (Edwin Birdsong) 6:00
5. THE BLACK FIVE (Roy Ayers) 3:57
Arranged and Produced by Roy Ayers.
Strings arranged by Onzy Matthews
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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"SUPERSTARS OF THE JUKEBOX ERA"

Record 1

C 10668
C2 10667
STEREO

33 1/3 RPM
Side 1
AS 10668

1. Old Devil Moon
SARAH VAUGHN
2. Some Of These Days*
SOPHIE TUCKER
3. There's No Tomorrow
TONY MARTIN
4. I'll Be With You In Apple Blossom Time
ANDREW SISTERS
5. All or Nothing At All
HARRY JAMES

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COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"SUPERSTARS OF THE JUKEBOX ERA"

Record 1

C 10668
C2 10667
STEREO

33 1/3 RPM
Side 2
BS 10668

1. Glow Worm
THE MILLS BROTHERS
2. One O'Clock Jump**
COUNT BASIE
3. Mack The Knife
LOUIS ARMSTRONG
4. Phonetic Punctuation**
VICTOR BORGE
5. Dance Ballerina
VAUGHN MONROE

**Electronically Re-recorded
To Simulate Stereo

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COLUMBIA SPECIAL PRODUCTS

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"SUPERSTARS OF THE JUKEBOX ERA"

Record 2

C 10669
C2 10667
STEREO

33 1/3 RPM
Side 1
AS 10669

1. Stompin At The Savoy
BENNY GOODMAN
2. Because Of You
TONY BENNETT
3. All My Life*
ELLA FITZGERALD
4. They Call Me
Sister Honky Tonk
MAE WEST
5. April Showers
AL JOLSON

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COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"SUPERSTARS OF THE JUKEBOX ERA"

Record 2

C 10669
C2 10667
STEREO

33 1/3 RPM
Side 2
BS 10669

1. Ink A Dink A Doo
JIMMY DURANTE
2. Lili Marlene
MARLENE DIETRICH
3. The Man That Got Away
JUDY GARLAND
4. Sweet Georgia Brown
BING CROSBY
5. Three Little Fishies*
KAY KYSER

*Electronically Re-recorded
To Simulate Stereo

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EDUCATIONAL ACTIVITIES

USE THIS

RHYTHMIC PARACHUTE PLAY

KEA 6020-A
Side 1 - Narration



33⅓ R.P.M.
Educational Record

1. WINDMILLS OF YOUR MIND, Legrand
2. I WILL WAIT FOR YOU, Gimbel-Legrand
3. BY THE TIME I GET TO PHOENIX, Jo Webb
4. I'LL NEVER FALL IN LOVE AGAIN, B. Bacharach
5. PINK PANTHER, H. Mancini
6. SPINNING WHEEL, D. Thomas

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PORTLAND, OREGON 97220

RHYTHMIC PARACHUTE PLAY

KEA 6020-B
Side 2 - Narration

33⅓ R.P.M.
Educational Record

1. 76 TROMBONES, M. Willson
2. SCARLET RIBBONS, Segal-Danzig
3. WHAT THE WORLD NEEDS NOW IS LOVE, David-Bacharach
4. GREEN APPLES, B. Russell
5. MEDLEY - THE WORLD IS YOUR BALLOON
   Fain-Harburg
   SLEIGH RIDE, Parish-Anderson
   FLY ME TO THE MOON, B. Howard

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EDUCATIONAL ACTIVITIES

EDUCATIONAL ACTIVITIES



RHYTHMIC PARACHUTE PLAY

KEA 6020-C
Side 3 - Instrumental

33⅓ R.P.M.
Educational Record

1. WINDMILLS OF YOUR MIND, Legrand
2. I WILL WAIT FOR YOU, Gimbel-Legrand
3. BY THE TIME I GET TO PHOENIX, Jo Webb
4. I'LL NEVER FALL IN LOVE AGAIN, B. Bacharach
5. PINK PANTHER, H. Mancini
6. SPINNING WHEEL, D. Thomas

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PORTLAND, OREGON 97220

RHYTHMIC PARACHUTE PLAY

KEA 6020-D
Side 4 - Instrumental

33⅓ R.P.M.
Educational Record

1. 76 TROMBONES, M. Willson
2. SCARLET RIBBONS, Segal-Danzig
3. WHAT THE WORLD
   NEEDS NOW IS LOVE, David-Bacharach
4. GREEN APPLES, B. Russell
5. MEDLEY - THE WORLD IS YOUR BALLOON
   Fain-Harburg
   SLEIGH RIDE, Parish-Anderson
   FLY ME TO THE MOON, B. Howard

EDUCATIONAL ACTIVITIES
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Stereo
Strata
Sphere
SRI 103-74
Side B
1. Lonely Girl • Keith Vreeland • 11:12
2. Where • Keith Vreeland • 8:42
3. Spitfire • Larry Nozero • 1:00
All compositions published by
Synergy Publishing Co.
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DREAMS AND IMAGES

ARTHUR

LHI RECORDS

LITA 118
Side A

STEREO
33⅓ RPM



1.	BLUE MUSEUM	2:30
2.	CHILDREN ONCE WERE YOU	2:16
3.	SUNSHINE SOLDIER	2:22
4.	A FRIEND OF MINE	2:10
5.	OPEN UP THE DOOR	1:50

Written by: Arthur
Published by:
Lee Hazlewood Music Corp. – ASCAP

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DREAMS AND IMAGES

ARTHUR

LHI RECORDS

LITA 118
Side B

STEREO
33⅓ RPM

1.	DREAMS AND IMAGES	2:32
2.	PANDORA	2:11
3.	WINTERTIME	2:47
4.	LIVING CIRCA 1920	2:17
5.	VALENTINE GREY	2:50
6.	1860*	2:11
7.	COMING HOME*	1:45
8.	EXCURSION 13*	2:07

* Previously unreleased

Written by: Arthur
Published by:
Lee Hazlewood Music Corp. – ASCAP

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BOOY RECORDS

Vocal Version: 4:50
Instrumental Version: 3:30

YOU CAN'T WIN
(Akiem & Narkim)

Stereo-33 1/3 RPM
Rock Candy Music
(ASCAP)
© ℗ 1987
BB 500 A-VOCAL
BB 500 A-1 INSTR.

Recorded at
A & R Studios
Mixed at Power Play
Special Thanks:
Mc Ced-Gee &
Ultra Magnetic Mc's
Red-A



A Boogie Down Production

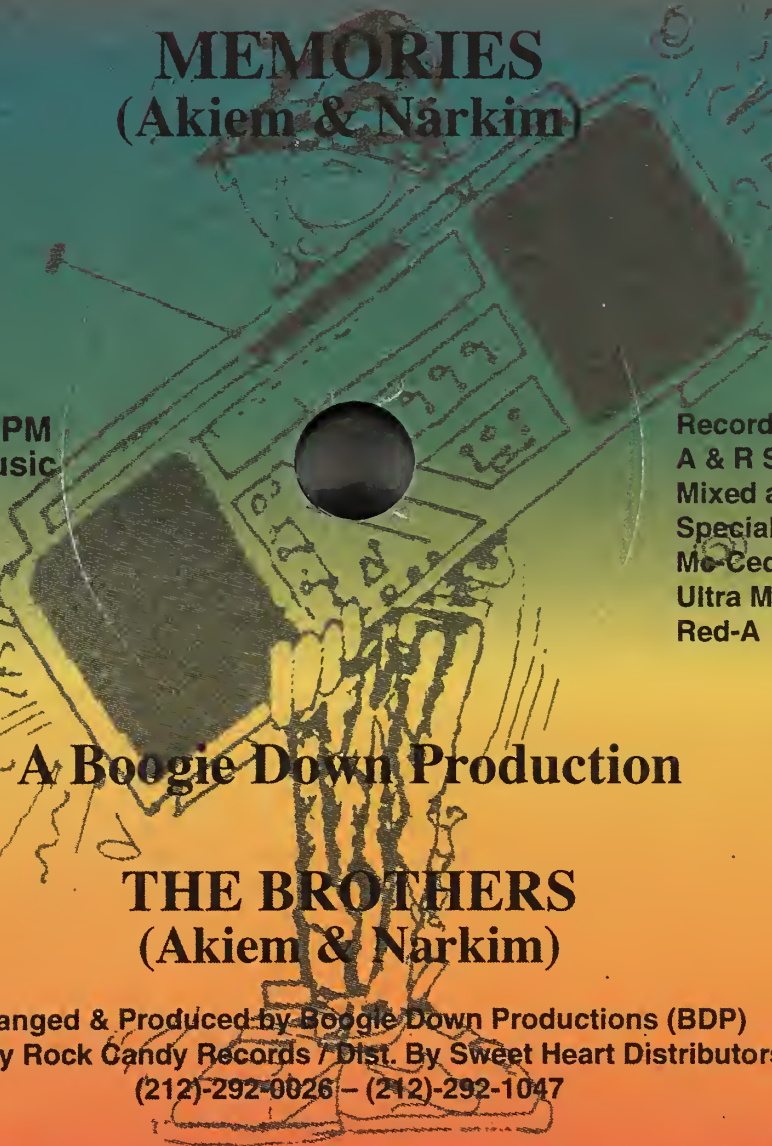
THE BROTHERS
(Akiem & Narkim)

Arranged & Produced by Boogie Down Productions (BDP)
Mfg: by Rock Candy Records / Dist. By Sweet Heart Distributors
(212)-292-0026 – (212)-292-1047

Hooked up and pumped by B. D. P.
Fresh for '87 suckers

BOY RECORDS

MEMORIES
(Akiem & Nárkim)



Stereo-33 1/3 RPM
Rock Candy Music
(ASCAP)
© ℗ 1987
BB 500 B
Time: 3:45

Recorded at
A & R Studios
Mixed at Power Play
Special Thanks:
Mc-Ced-Gee &
Ultra Magnetic Mc's
Red-A

A Boogie Down Production

THE BROTHERS
(Akiem & Narkim)

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Mfg: by Rock Candy Records / Dist. By Sweet Heart Distributors
(212)-292-0026 – (212)-292-1047

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Fresh for '87 suckers

THE BROTHERS-
YOU CAN'T WIN/
MEMORIES

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ROBBIE HILL'S FAMILY AFFAIR

GOTTA GET BACK: THE UNRELEASED L.A. SESSIONS

SIDE A / 45RPM

LITA 110


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ROBBIE HILL'S FAMILY AFFAIR
GOTTA GET BACK: THE UNRELEASED L.A. SESSIONS
SIDE B / 45RPM
LITA 110
light in the attic records

out·sider

SIDE ONE · 33 1/3 RPM



OSR062

DIPÒSIT LEGAL : L 720-2017

1. Chameleon (I Love You)
(Steve Fox)
2. Long Road To Ole' Miss
(Steve Fox & Randy Berka)
3. Granite Feast
(Steve Fox)

SHADRACK CHAMELEON

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www.swiftsite.com/gearfab
Made in the EEC.

out·sider

SIDE TWO · 33 1/3 RPM



OSR062

DIPÒSIT LEGAL : L 720-2017

1. That's The Way It's Gotta' Be
(Steve Fox)
2. Don't Let It Get You Down
(Steve Fox)
3. Beyond Eternity
(Steve Fox)

SHADRACK CHAMELEON

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www.swiftsite.com/gearfab
Made in the EEC.

GUNDELLA *THE HOUR OF THE WITCH* MH-8047

OBSCURE LP OF SPELLS REAPPEARS!

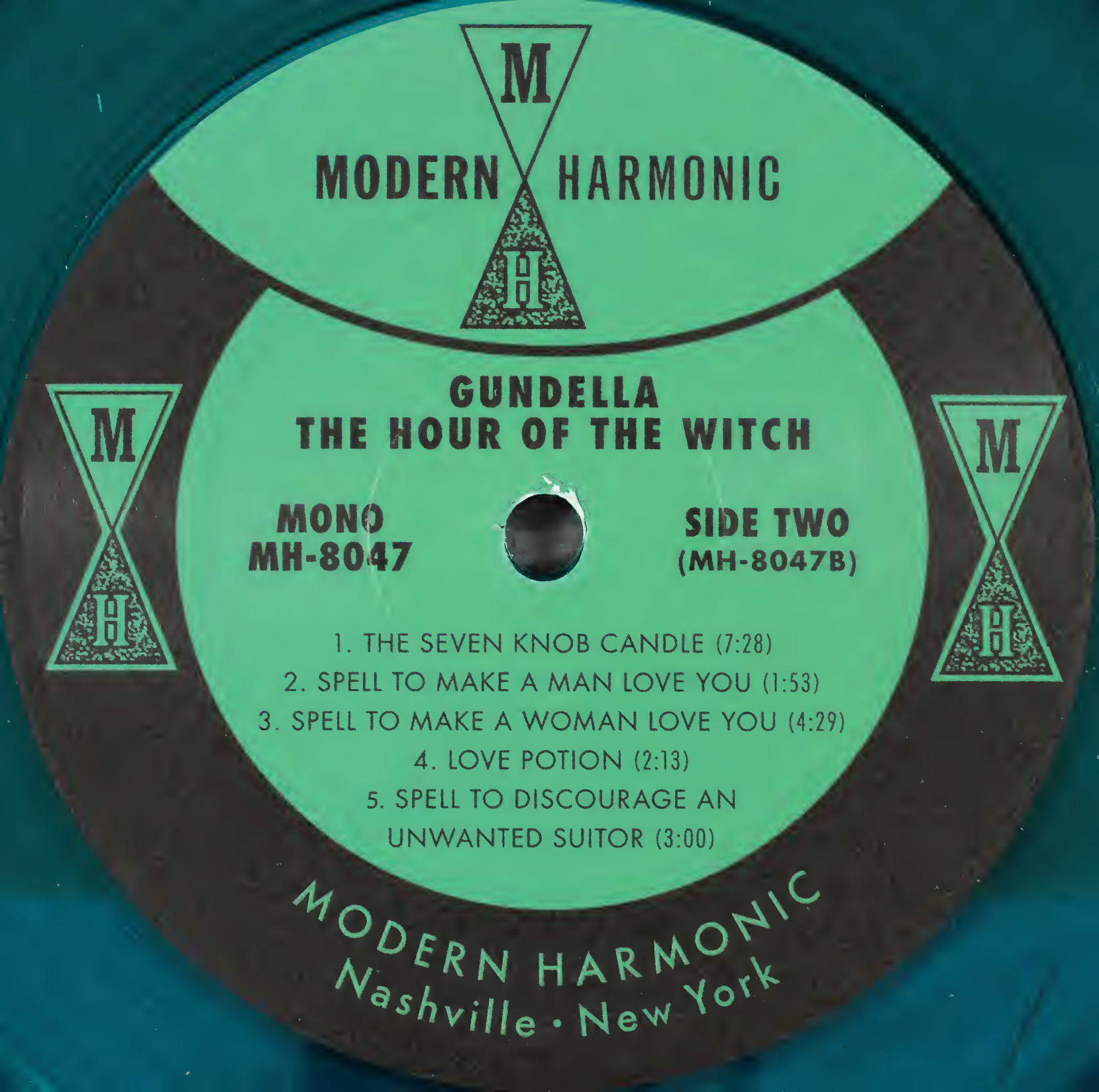


A descendant of the green witches of Scotland, part of a Detroit area coven, and author of books and a newspaper column helping solve everyday problems from the Wiccan perspective, Gundella helps you test your psychic powers, make ritualistic candles, and mold wax dolls. She'll define witchcraft & magic, and teach you how to cast your own spells! All scribed into bewitching green vinyl, including extensive notes by Gundella's daughter and a portfolio of Witch Watch articles compiled by Gundella herself!

MODERN HARMONIC

pressed on colored vinyl


MODERN HARMONIC
GUNDELLA
THE HOUR OF THE WITCH
MONO
MH-8047
SIDE ONE
(MH-8047A)
1. GUNDELLA TELLS YOU
HOW TO CAST A SPELL (21:18)
MODERN HARMONIC
Nashville • New York


MODERN HARMONIC
GUNDELLA
THE HOUR OF THE WITCH
MONO
MH-8047
SIDE TWO
(MH-8047B)
1. THE SEVEN KNOB CANDLE (7:28)
2. SPELL TO MAKE A MAN LOVE YOU (1:53)
3. SPELL TO MAKE A WOMAN LOVE YOU (4:29)
4. LOVE POTION (2:13)
5. SPELL TO DISCOURAGE AN
UNWANTED SUITOR (3:00)
MODERN HARMONIC
Nashville • New York

Barrabas

"DESPERATELY"

"MELLOW BLOW"

Disco Oldies

DSKO 175

Atlantic

Atco, Cotillion & Custom Labels

DISCO OLDIES

ATLANTIC ATCO COTILLION

STEREO
33 1/3 RPM

DSKO 175
Time: 5:22
Vocal

DESPERATELY

(F. Arbex)

BARRABAS

Produced & Arranged by Fernando Arbex
Conducted by Ernesto Duarte
Pub., Sunbury Music, Inc., ASCAP
From Atco DSKO 73
From Atco LP 36-136 -
"WATCH OUT"
℗ 1976 Fernando Arbex Miro'
ST-DSKO-32014 SP

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A WARNER COMMUNICATIONS COMPANY

Atlantic

Atco. Cotillion & Custom Labels

DISCO OLDIES

ATLANTIC ATCO COTILLION

STEREO
33 1/3 RPM

DSKO 175
Time: 4:12
Instrumental

MELLOW BLOW

(E. Morales)

BARRABAS

Produced by Fernando Arbex
Pub., Sunbury Music, Inc., ASCAP
From Atco DSKO 56
From Atco LP 36-118 -
"HEART OF THE CITY"
℗ 1975 Fernando Arbex Miro'
ST-DSKO-30772 SP

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A WARNER COMMUNICATIONS COMPANY

NEW MUSIC FOR

CONCERT BAND VOL. 27

JENSON PUBLICATIONS

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STEREO HL27.4 8902006B5

ADVANCED EDITION

RECORD NOT FOR SALE

SIDE ONE

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]
6. [illegible]

A. The Magnificent Seven
B. [illegible]
C. The Night Before Christmas
D. Spirit Of The North
E. Hymn [illegible]

Jenson publications

NEW MUSIC FOR

CONCERT BAND VOL. 27

ARRANGED FOR PUBLICATIONS

Exclusively Distributed by Hal Leonard Publishing Corp.

ADVANCED EDITION

RECORD NOT FOR SALE

SIDE TWO

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.



NEW MUSIC FOR

CONCERT BAND VOL. 27

BELWIN PUBLICATIONS

ADVANCED EDITION

PROOF NOT FOR SALE

SIDE FOUR

1. Overture to Egmont
2. Hallelujah from Messiah
3. Sea Dreams
4. Fly Tigers
5. Abram St. Blue
6. Rock On!
7. Jingle Bells
8. Sparta
9. Symphony's Comin' on Broadway
10. The Star Rover
11. We Got The Beat

Belwin

THE 600 W
DAYTON FAMILY
WHATS ON YOUR MIND
PO' BROKE RECORDS

SIDE A
THEY MUSIC PUB.
(BMI)
BIG V MANAGEMENT



PBR 5433
PO' BROKE
RECORDS

1. SOUND EFFECT 2
2. SMOKE FOR FREE
3. IM A GEE
4. DOA
5. OXYDOL
6. WATCH YO ASS
7. NUTTY NIGAZ

(707) 428-6730
SMG SOLAR MUSIC GROUP
P.O. BOX 1236 SUISUN, CA 94585

THE 600 W
DAYTON FAMILY
WHATS ON YOUR MIND
PO' BROKE RECORDS

SIDE B
THEY MUSIC PUB.
(BMI)
BIG V MANAGEMENT

PBR 5433
PO' BROKE
RECORDS



1. DOPE DAYTON AVE
2. FLINT NIGAZ DONT PLAY
3. THRU A THANG
4. BILLY BLUNT
5. WHATS ON MY MIND

(707) 428-6730
SMG SOLAR MUSIC GROUP
P.O. BOX 1236 SUISUN, CA 94585


pacer
RIZZO
Get Off My Back
JAM PACT
Leave It Alone
PACER 8103
SIDE TWO
TRACX
Keep On Trying
SPANK
Squeeze On Me
THE RAGGS
Can't Go On
SHADOWFAX
Stay Away From Me
FM LOW
STEREO

STATLER

STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By

Sharon Foy

SLP 1373DM-V
Side B

33⅓ RPM
Stereo

With Voice

Aerobic Level	Too Chubby to Boogie
High Level Aerobic Level	Straight to the Heart
High Level Aerobic Level	Use It Up
High Level Aerobic Level	Beach Boys Medley
High Level Aerobic Level	Join The Circus
Cool Down	Arthur's Theme

STATLER

STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By Sharon Foy

SLP 1373DM-NV
Side A

33⅓ RPM
Stereo

No Voice

Flexibility Warm Up ..... Peter Gunn
Sit Up ..... Sit Up
Lower Body Warm Up .. Ain't Jiving I'm Jamming
Upper Body Warm Up to
Moving Warm Up ..... Keep Movin' Up
Aerobic Level ..... Milk Shake

STATLER

STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By Sharon Foy

SLP 1373DM-NV
Side B

33⅓ RPM
Stereo

No Voice

Aerobic Level	Too Chubby to Boogie
High Level Aerobic Level	Straight to the Heart
High Level Aerobic Level	Use It Up
High Level Aerobic Level	Beach Boys Medley
High Level Aerobic Level	Join The Circus
Cool Down	Arthur's Theme

STATLER

STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By

Sharon Foy

SLP 1373DM-V
Side A



33⅓ RPM
Stereo

With Voice

Flexibility Warm Up ..... Peter Gunn
Sit Up ..... Sit Up
Lower Body Warm Up .. Ain't Jiving I'm Jamming
Upper Body Warm Up to
Moving Warm Up ..... Keep Movin' Up
Aerobic Level ..... Milk Shake

DEEP NIGHT

THE SIXTH STATION

LP S 1588
STEREO

SIDE TWO
33⅓ RPM

1. BEFORE THE SNOWFALL [5:45]
2. DEEP NIGHT [4:32]
3. SUNRISE [4:23]
4. REMEMBER THE PILGRIM [4:15]



STEREO

STEREO
EKS-74023-A
SIDE ONE

ECLECTION

1. **IN HER MIND** (Georg Hultgreen) 3:53
2. **NEVERTHELESS** (Michael Rosen) 2:50
3. **VIOLET DEW** (Hultgreen) 3:47
4. **WILL TOMORROW BE THE SAME** (Hultgreen) 3:09
5. **STILL I CAN SEE** (Hultgreen) 4:13
6. **IN THE EARLY DAYS** (Hultgreen) 3:35

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Produced by OSSIE BYRNE


Stereo
WERWOLF
THE FOURTH WAY
HARVEST
ST-666
(ST1-666)
Side 1
1. BROWN RICE
(Ken Jenkins) ASCAP 7:34
2. COLOURS
(Mike Nock) ASCAP 5:33
3. WERWOLF
(Mike Nock) ASCAP 5:29
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Stereo

Dow

WERWOLF
THE FOURTH WAY

HARVEST

ST-666
(ST2-666)

Side 2

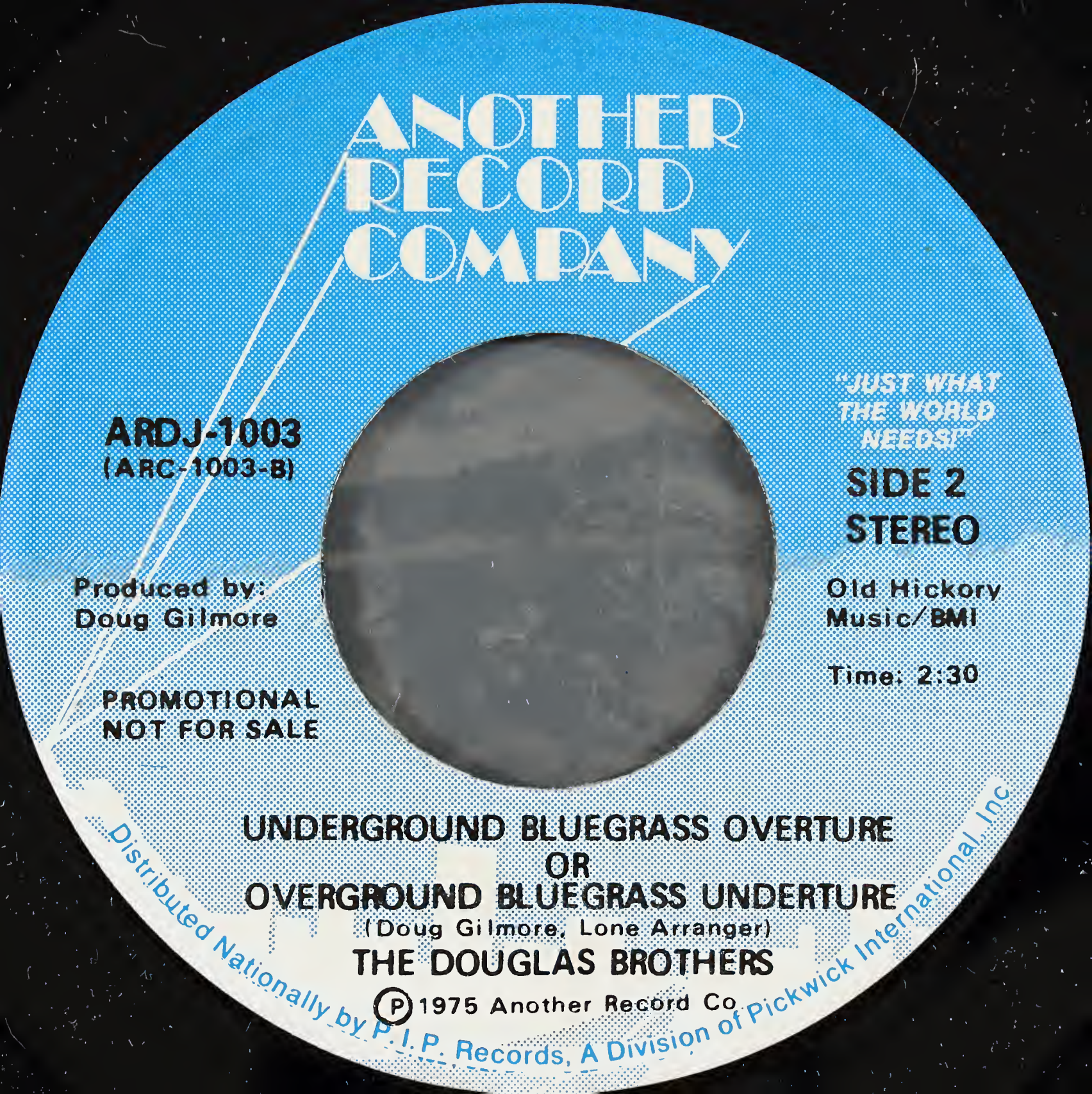
1. TIERRA DEL FUEGO
(Mike Nock) ASCAP 5:09

2. MESOTERIC CIRCLE
(Mike Nock) ASCAP 8:08

3. SPACEFUNK
(Mike Nock) ASCAP 7:17

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ANOTHER RECORD COMPANY
"JUST WHAT THE WORLD NEEDS!"
ARDJ-1003
(ARC-1003-A)
SIDE 1
STEREO
Old Hickory Music/BMI
Time: 2:15
Produced by:
Doug Gilmore
PROMOTIONAL
NOT FOR SALE
SON OF WILLIAM TELL
(Doug Gilmore, Lone Arranger)
THE DOUGLAS BROTHERS
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ANOTHER RECORD COMPANY
ARDJ-1003
(ARC-1003-B)
"JUST WHAT THE WORLD NEEDS!"
SIDE 2
STEREO
Produced by:
Doug Gilmore
Old Hickory
Music/BMI
Time: 2:30
PROMOTIONAL
NOT FOR SALE
UNDERGROUND BLUEGRASS OVERTURE
OR
OVERGROUND BLUEGRASS UNDERTURE
(Doug Gilmore, Lone Arranger)
THE DOUGLAS BROTHERS
℗ 1975 Another Record Co
Distributed Nationally by P.I.P. Records, A Division of Pickwick International, Inc.


6 73855 05677 7



KING KHAN

A CHILDREN OF THE WORLD

Nene baratto
Sly Johnson
Jimmy Jones
A.A. Khan

MRG567

MERGE
RECORDS

THE INVADERS

KING KHAN

B

GONE ARE THE TIMES

A.A. Khan

MRG567

MERGE RECORDS

ATLANTIC

45 R.P.M.

OPSV-8983

TIME: 3:02

RHINO

NEED YOU TONIGHT

(Farriss-Hutchence)

INXS

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ATLANTIC
45 R.P.M.
OPSV-8983
TIME: 3:06
RHINO
NEVER TEAR US APART
(Farriss-Hutchence)
INXS
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45

FOR CHILDREN

with

Danny Webb, Elizabeth Harris
Chris Christensen

1. **THE RESCUE OF FRED**
Danny Webb (Woomera)
2. **LEPRECHAUN LULLABY**
Hulbert (Sterling)

WOOMERA

STERLING MUSIC PUBLISHING CO. SYDNEY

WG-E-2489

side one

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

W & G

MADE IN AUSTRALIA BY W & G DISTRIBUTING CO. PTY. LTD.

45

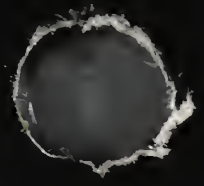
FOR CHILDREN

with

Danny Webb, Elizabeth Harris
Chris Christensen

1. THE SQUIRREL
A. Dunde-Schmertz (Palings)

2. HUSH-A-BYE
Chris Christensen (Woomera)



WG-E-2489

side two

WOOMERA

PALINGS



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PHILIPS

Minigroove 45

AA 313 046.1F

313 046 SF

J. S. Bach

Air aus Suite Nr.3 D-dur BWV 1068

Das Concertgebouw-Orchester, Amsterdam
Ltg. Eduard van Beinum

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PHILIPS

Minigroove 45

AA 313046.2 F

313 046 SF

J. S. Bach

Gigue aus Suite Nr.3 D-dur BWV 1068

Das Concertgebouw-Orchester, Amsterdam
Ltg. Eduard van Beinum


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DECCA
STEREO
REGD
FULL FREQUENCY STEREOPHONIC SOUND
FFSS
MADE IN ENGLAND
THE DECCA RECORD CO.LTD.
45 R.P.M.
E.P.
E/T
ZEF.2063
SEC 5043
Side 1
RECORDING FIRST PUBLISHED 1960
Chappell /
B.I.E.M.
GOYESCAS
(Granados)
INTERMEZZO
INTERLUDE (Introduction to 3rd Tableaux)
ATAULFO ARGENTA
conducting the
NATIONAL ORCHESTRA
OF SPAIN

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DECCA STEREO

REGD

FFSS · FULL FREQUENCY STEREOPHONIC SOUND

MADE IN ENGLAND
THE DECCA RECORD CO.LTD.

45 R.P.M.

E.P.

E/T

ZEF.2064

SEC 5043

Side 2

RECORDING FIRST PUBLISHED 1960

Chappell/ B.I.E.M.

GOYESCAS

(*Granados*)

3rd TABLEAU—LA MAJA Y EL RUISENOR

ATAULFO ARGENTA

conducting the

NATIONAL ORCHESTRA OF SPAIN with

CONSUELO RUBIO (Soprano)

J. BARRY

MAINTENANCE & REPAIR

389-9240
EVERETT, MASS.

WEATHERPROOFING
- CLEAN-UP & FIX-UP
- INTERIOR & EXTERIOR
- PAINTING
- NO JOB TOO SMALL
- FREE ESTIMATES

CORI

RECORDS

45 RPM
STEREO



CR 007A
Time 2:42
8043S12A

BYE BYE, MY LOVE, AUFWIEDERSEHN

(Stanley Jones-Zitta Loh)

ALFONSO A. AURITE

Jerry Seeco Orchestra

CONTINENTAL RECORDINGS, INC. - Boston, MA 02111

CORI

RECORDS



45 RPM
STEREO

CR 007B
Time 2:35
8043S12B

AMORE PERDUTO

(Cristaudo-Giacomazzi-Vizzini)

ALFONSO A. AURITE

Jerry Seeco Orchestra

CONTINENTAL RECORDINGS, INC. - Boston, MA 02111

Loose Lick

Records



Stereo
℗ Fine Print
Music - BMI
Time: 3:59

Side A
45 RPM
1981
41933-A

SAVE THE BAY

(W.H. Petterson)


Loose Lick
Records
Stereo
℗ Fine Print
Music - BMI
Time: 2:42
Side B
45 RPM
1981
41933-B
FOREVER
(W.H. Petterson)

45

AMORE E SPORT

Roberto De Rosè (Woomera)

presented by

Roberto De Rosè

Comico - Triestino

WOOMERA MUSIC

Recorded in Australia

WG-S-1880

side one

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

W & G

MADE IN AUSTRALIA
W & G DISTRIBUTING CO. PTY. LTD.

45

TONIN-DISGRAZIA

(Macchietta)

Roberto De Rosè (Woomera)

presented by

Roberto De Rosè

Comico - Triestino

WOOMERA MUSIC

Recorded in Australia

WG-S-1880

side two

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

W & G

MADE IN AUSTRALIA
W & G DISTRIBUTING CO. PTY. LTD.


Daisy
Chappell & Co.
ASCAP
2:30
DP 1001
(DP 1001 A)
SIDE A
BALLAD OF DEREK THE TURK
(Published by Chappell & Co.)
Music & Lyrics by Dave McKinley & Bill Dulaney
Sung by
Dave McKinley, Bill Dulaney
With
The Young Turks
1971 DAISY PRODUCTIONS, INC., BOSTON, MASSACHUSETTS.


Daisy
Chappell & Co.
ASCAP
2:02
DP 1001
(DP 1001 B)
SIDE B
SCORE ONE MORE
(Published by Chappell & Co.)
Music & Lyrics by Dave McKinley & Bill Dulaney
Sung by
Dave McKinley, Bill Dulaney
With
The Young Turks
1971 DAISY PRODUCTIONS, INC., BOSTON, MASSACHUSETTS.

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CNR

DOMAINE
HV 513-A
Speed 45



HV 513

GEORG PHILIPP TELEMANN (1681—1767)

CONCERTO IN D MAJOR FOR FLUTE AND STRINGS

Affetuoso - Allegro

HUBERT BARWAHSER, flute

The Amsterdam Chamber Orchestra

Jan Brassen conducting

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CNR

DOMAINE
HV 513-B
speed 45

HV 513

GEORG PHILIPP TELEMANN (1681—1767)

CONCERTO IN D MAJOR FOR FLUTE AND STRINGS

Adagio - Minuet - Trio-minuet

HUBERT BARWAHSER, flute

The Amsterdam Chamber Orchestra

Jan Brassen conducting

45

BELOVED HYMNS OF THE CHURCHES OF CHRIST

1. **IN THE GARDEN** C. Austin Miles (Allan)
2. **NOW WE COME** Gauntlet-Taylor (W & G Control)

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: **Mr. L. WILLIAMS** Pianist: **Mr. RAY ALLEN**
Organist: **Mr. TOM MITCHELL**

RECORDED IN AUSTRALIA

WG-E-1327

Allans

side one

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W & G

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45

BELOVED HYMNS OF THE CHURCHES OF CHRIST

1. **AWAY IN A MANGER** Luther (P.D.)
2. **LOW IN THE GRAVE** Lowry (W & G Control)

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: **Mr. L. WILLIAMS** Pianist: **Mr. RAY ALLEN**
Organist: **Mr. TOM MITCHELL**

RECORDED IN AUSTRALIA

WG-E-1327

side two

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

W & G

MADE IN AUSTRALIA BY W & G DISTRIBUTING CO. PTY. LTD.

45

Beloved Hymns of

The Churches of Christ

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: Mr. L. Williams

Pianist: Mr. Ray Allen Organist: Mr. Tom Mitchell

1. **BLEST BE THE TIE THAT BINDS**

Fawcett (W&G Control)

2. **TRUST AND OBEY**

Towner–Sammis (Allan)



WG-E-1328

side one

Allans

AUSTRALIAN MADE

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W & G

MADE IN AUSTRALIA W & G DISTRIBUTING CO. PTY. LTD.

45

Beloved Hymns of

The Churches of Christ

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: Mr. L. Williams

Pianist: Mr. Ray Allen Organist: Mr. Tom Mitchell

1. **TO GOD BE THE GLORY**

Doane–Crosby (W&G Control)

2. **JESUS IS TENDERLY CALLING**

Stebbins–Crosby (Allan)

WG-E-1328

side two

Allan's

AUSTRALIAN MADE

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W & G

MADE IN AUSTRALIA

W & G DISTRIBUTING CO PTY. LTD.

MEA—4501 A

45 RPM EP

THE SEXUAL SYMBOLISM OF THE AMERICAN AUTOMOBILE

By DR. S. I. HAYAKAWA

Published by MEA, Box 303
Sausalito, Calif.

MEA—4501 B

45 RPM EP

MOTIVATIONAL RESEARCH VS. THE REALITY PRINCIPLE

(Why the Edsel laid an egg)

By DR. S. I. HAYAKAWA

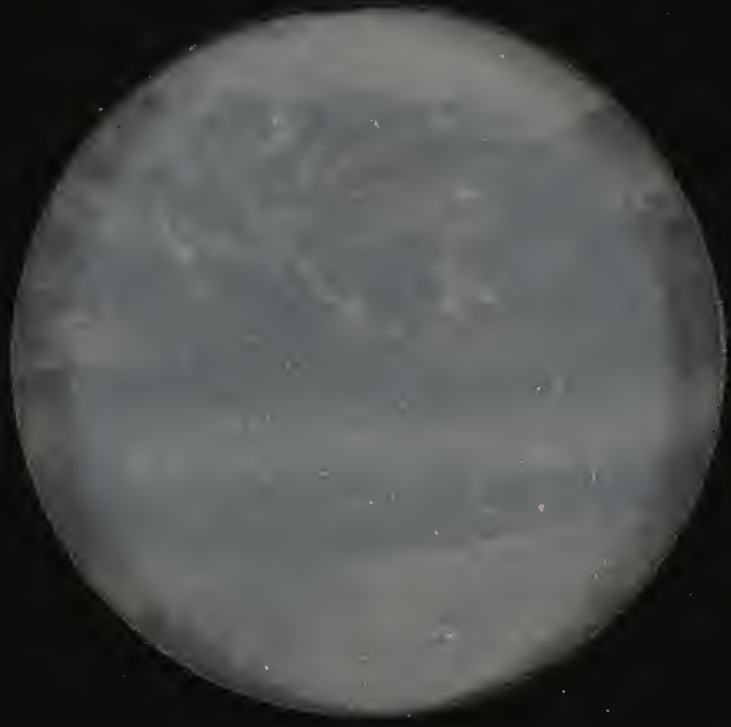
Published by MEA, Box 303
Sausalito, Calif.


Bunko Music
ASCAP
(3:14)
STEREO
45 RPM
MCQ 1100
(McQ 1100 A)
VOTE!
(Ed Labunski)
THE FOURTH ROOM
McQ, Inc. 6349 N. Guilford Ave. P.O. Box 20048 Indianapolis, Indiana 46220


Bunko Music
ASCAP
(2:15)
STEREO
45 RPM
MCQ 1100
(McQ 1100 B)
YOU BETTER DO RIGHT
(Ed Labunski & Jerry Friedman)
THE FOURTH ROOM
McQ, Inc. 6349 N. Guilford Ave. P.O. Box 20048 Indianapolis, Indiana 46220

TEDDY

RECORDS



Made In U.S.A.

45 RPM-1A

200,609

INNO A J. F. KENNEDY

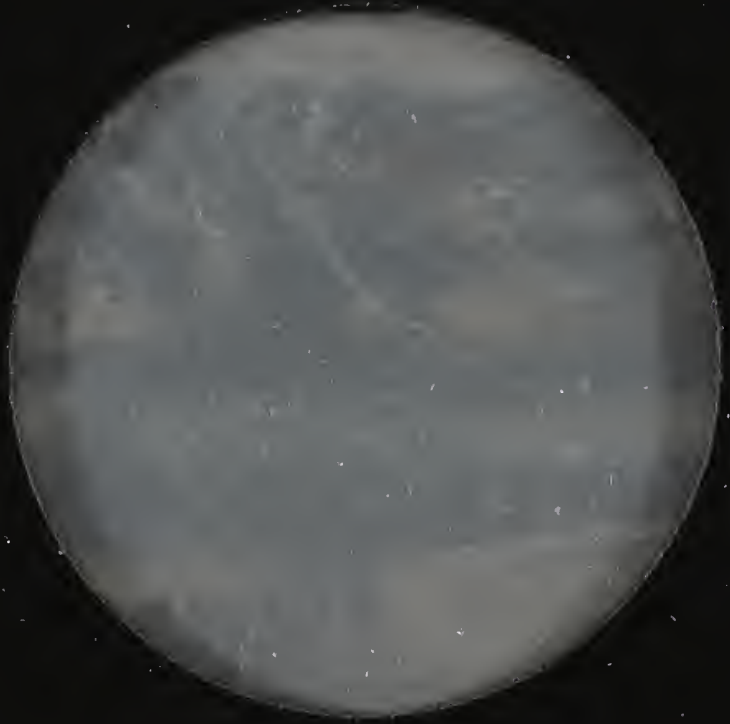
(Teodoro Sfurza)

JO AN BALDASSARI

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TEDDY

RECORDS



Made In U.S.A.

45 RPM-2A

200,610

INNO A J. F. KENNEDY

(Teodoro Sfurza)

JO AN BALDASSARI

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To
Mr & Mrs
Dowding
Love Lay Steele



TELSTAR

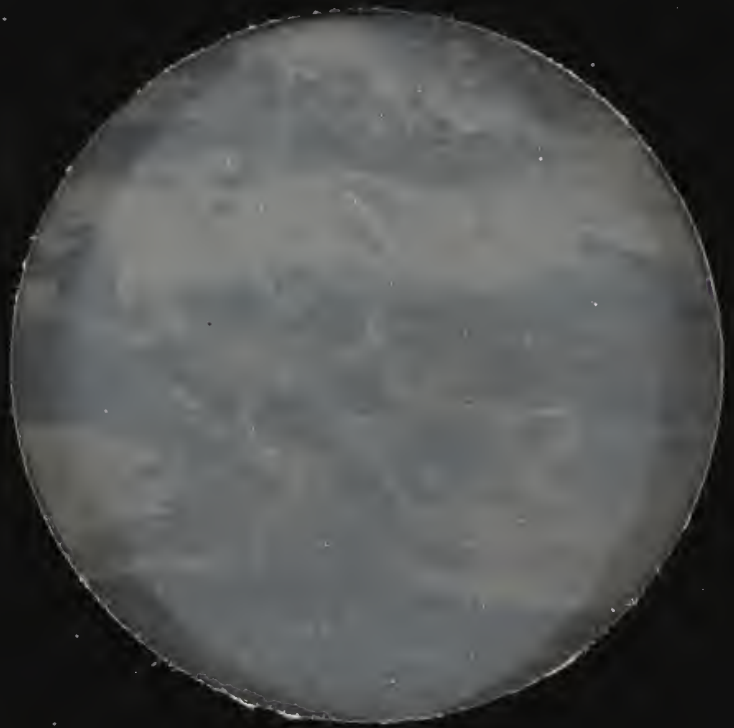
Record Productions

45 RPM

S-201,447

Time: 2:16

Time: 2:30



Produced at the AAA Recording Studios, Boston, Mass.

DON'T TAKE YOUR LOVE FROM ME (AS)

ELAINE (AS)

(LARRY STEELE)

TELSTAR

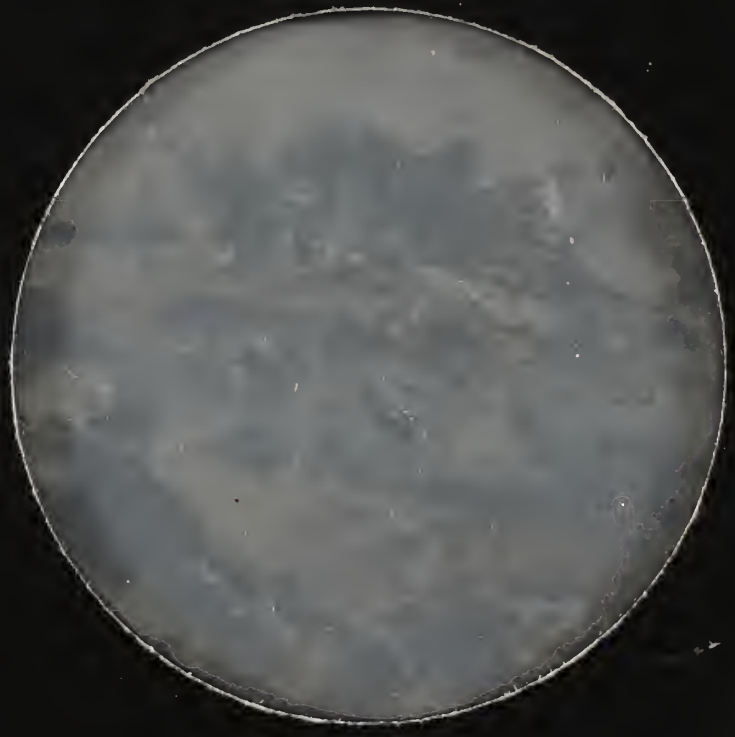
Record Productions

45 RPM

S-201,448

Time: 2:00

Time: 2:40



Produced at the AAA Recording Studios, Boston, Mass.

KING OF THE ROAD (BMI)

ONLY HE (AS)

(LARRY STEELE)

ECHOES OF THE WEST RECORD COMPANY

45 RPM



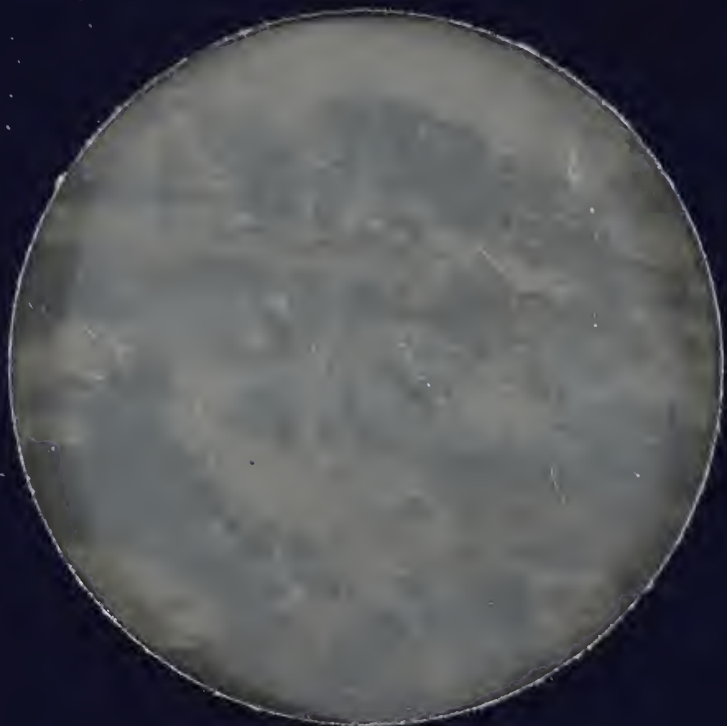
Side 1
S-200,428

1. POOR OLD ME
Duet: Chuck & Lynn

2. NEW GREEN LIGHT
Vocal: Chuck Mason

ECHOES OF THE WEST RECORD COMPANY

45 RPM



Side 2
S-200,429

1. RAIN IN MY HEART
Duet: Chuck & Lynn

2. A YODEL FOR YOU
Vocal: Lynn Ramsay

LEISURE

45 RPM

TIME: 3:00
2:00

100,595

SIDE A

ED WELCH
DON HAMILTON
LIGHTFOOT STUDIOS

1. GHOST RIDERS IN THE SKY
(COWBOYS LEGEND)
(Stan Jones)
2. CHIME BELLS
Vocal: ARNIE KANASH
Music
ECHOES OF THE WEST


LEISURE
Thanks
Arnie Kanash
45 RPM
TIME: 2:40
1:52
100,596
SIDE B
ED WELCH
DON HAMILTON
LIGHTFOOT STUDIOS
1. GREEN, GREEN GRASS OF HOME
(Putnam)
2. COWGIRL'S SWEETHEART
Vocal: ARNIE KANASH
Music
ECHOES OF THE WEST


EDGEWOOD
Recording Studio Inc.
District 7-0407
1627 K Street, N.W. Washington 6, D. C.
"ALL THE KINGS MEN"
Shawn Talsonne


audiodisc
REG. U.S. PAT. OFFICE
FOR THE SPARK THAT SATISFIES
NAME
AUDIO DEVICES, INC • NEW YORK, N Y. • MFD IN U.S.A.

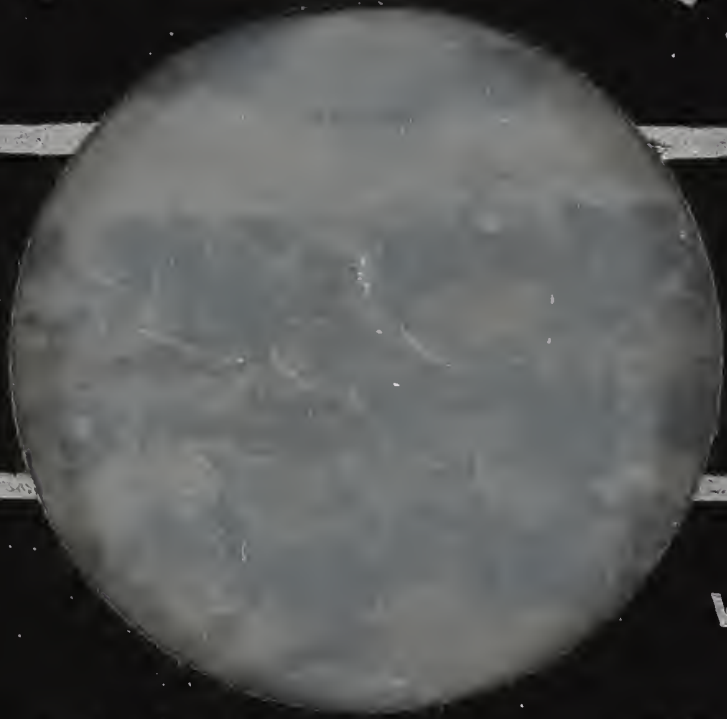

Mercury
70877X45
YW12873
Leo Feist (ASCAP)
2:35
Vocal by
The Blue Stars
Rel. May 8, 1956
THE KISSING DANCE
(Stillman-Michel-Barclay-Legrand)
THE BLUE STARS
MERCURY RECORD CORPORATION, MADE IN U.S.A.


70877X45
YW12892
Admont Music
(ASCAP) 3:08
Vocal by
The Blue Stars
Rel. May 8, 1956
BROADWAY AT BASIN STREET
(Wayne-Frisch)
THE BLUE STARS
MERCURY RECORD CORPORATION, MADE IN U.S.A.

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

DECCA

RECORD NO.
9-28190
(45-82733)★
(2:35)



UNBREAKABLE
45 RPM
RECORD

Vocal
With Orchestra

I MAY HATE MYSELF IN THE MORNING

(For Falling In Love Tonight)

(Bennie Benjamin-George Weiss-Dorothy Dick)

TRUDY RICHARDS
And
ARTIE SHAW
And His Orchestra


REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
RECORD NO.
9-28190
(45-82732)
(3:00)
UNBREAKABLE
45 RPM
RECORD
Vocal
With Orchestra
I WAITED A LITTLE TOO LONG
(Sidney Miller-Donald O'Connor)
TRUDY RICHARDS
And
ARTIE SHAW
And His Orchestra


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COLUMBIA
EXTENDED PLAY
L. WRIGHT
ROBBINS MUSIC
FRANCE MELODIE
BIEM/NCB
MADE IN GT. BRITAIN
(7TCO198) 45
SEG 7577
FRANKIE TRUMBAUER & his Orchestra
featuring BIX BEIDERBECKE
(1) RIVERBOAT SHUFFLE (Carmichael—
Mills—Voynow) Frankie Trumbauer, Sax;
Bix Beiderbecke, Pno. & Cnt;
Eddie Lang, Gtr.
(2) WRINGIN' & TWISTIN'
(Trumbauer—Waller)
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COLUMBIA
EXTENDED PLAY
FRANCIS DAY
MILLS MUSIC
FRANCE MELODIE
WORLD MUSIC
BIEM/NCB
MADE IN GT. BRITAIN
(7TCQ199) 45
SEG 7577
BIX BEIDERBECKE, Piano Solo
(1) BIXOLOGY (In a Mist)
(Beiderbecke)
BIX BEIDERBECKE & his Gang
(2) GOOSE PIMPLES
(Trent—Henderson)
Unauthorised public performance, broadcasting and copying of this record prohibited.


AMP
3
RECORDS, INC.
49
UNBREAKABLE
45 R.P.M.
RECORD NO.
128-2A
Peer, Int.
Time 2:22
B. M. I.
THREE LITTLE KISSES
(Reed)
BILLY BIGG
WITH
SHORTY SMALL & HIS ORCH.

AMP 3 RECORDS, INC.

UNBREAKABLE

45 R.P.M.

RECORD NO.

128-4B

Mecca Music
Time 2:36

B. M. I.

THE NIGHT THAT WE MET

(Gryce & Corday)

BILLY BIGG

WITH

SHORTY SMALL & HIS ORCH.

Under New Management
'76 - '77

Side A
33 1/3 rpm



BSI-0155LP7
STEREO
(NR7483-1)

BEATLES Medley (7:15)
(Lennon, McCartney)

BURLAP Sound, Inc.; anderson, indiana

Under New Management
'76-'77

Side B
33 1/3 rpm



BSI-0155LP7
STEREO
(NR7483-2)

1. I'll Still Love You (3:18)
(A. Crouch)

2. Amazing Grace (2:57)
(Traditional)

BURLAP Sound, Inc.: anderson, indiana


BLUE SEAGULL RECORDS 1831 HYPERION AVE. HOLLYWOOD, CALIF. 90027
creative sound from
BLUE SEAGULL
DJ NOT FOR SALE
DJ NOT FOR SALE
BLUE SEAGULL PUBLISHING CO. (ASCAP)
STEREO
SG-74-2
PROMO
ARRANGED and PRODUCED BY RALPH GRASSO
45 RPM
3:10
CHIC SORENSON and TERRI RINALDI
STRANGERS ON A CROWDED STREET
(MUSIC AND LYRICS: CHIC SORENSON (ASCAP)


BLUE SEAGULL RECORDS 1831 HYPERION AVE. HOLLYWOOD, CALIF. 90027
creative sound from
BLUE SEAGULL
DJ
NOT FOR SALE
DJ
NOT FOR SALE
BLUE SEAGULL
PUBLISHING CO.
(ASCAP)
STEREO
SG-74-2
PROMO
ARRANGED and
PRODUCED BY
RALPH GRASSO
45 RPM
2:53
CHIC SORENSON
GEORGIA JAIL HOUSE
(MUSIC AND LYRICS: CHIC SORENSON (ASCAP)
MULTIPLE GUITARS BY RALPH GRASSO
HARMONICA BY TOMMY MORGAN


LIBRA
Side 1
BR 50240
S.I.A.E
STEREO
45 RPM
Produced by
Baby Records
℗ 1981
Libra
SHARAZAN
(Dammicco-Power-Carrisi)
AL BANO E ROMINA POWER
Arrang. G.P. Reverberi
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATA DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE MADE IN ITALY


LIBRA
Side 2
BR 50240
S.I.A.E.
Ed. Maialino/
Televis
STEREO
45 RPM
Produced by
Baby Records
℗ 1981
LIBRA
PRIMA NOTTE D'AMORE
(Power-Carrisi)
ALBANO E ROMINA POWER
Arr. G.P. Reverberi
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE MADE IN ITALY


"VOICES BACK TO BACK"
KRYSLAR RECORDS
45—KR-4503
(Le COQ-BMI)
45—9001
2:42
With "Buddy" Cotter and The Cotter-Pins
YOU WENT AWAY ONCE TOO OFTEN
(Garrett "Buddy" Carter)
THE BARBERETTES


"VOICES BACK TO BACK"
KRYSLAR RECORDS
REG. U.S. PAT. OFF.
45—KR-4504
(Le COQ-BMI)
45—9001
2:45
With "Buddy" Cotter and The Cotter-Pins
IN BLOSSOM TIME
(Zirkel-Summers)
THE HARMONAIRES

COLUMBIA

Autoriza Su Ejecución Pública Con Fines De Lucro - Sony Music Entertainment México, S.A. De C.V.

El Importe Pagado Por Este Disco

VICENTE FERNANDEZ

658748

010139426

1

(P) 2000
SONY MUSIC
ENT. MEXICO,
S.A.DEC.V.

LOBO HERIDO

(Armando Manzanero)2:45 MANZA
MUSIC/SACM

Hecho En México COLUMBIA Marca Registrada

COLUMBIA

Autoriza Su Ejecución Pública Con Fines De Lucro - Sony Music Entertainment México, S.A. De C.V.

El Importe Pagado Por Este Disco

VICENTE FERNANDEZ

658748

010123436



(P)1974
SONY MUSIC
ENT MEXICO
S A DEC V

2

LA LEY DEL MONTE

(José A.Espinoza (FERRUSQUILLA)3:28
PHAM,S.A.

Hecho En México COLUMBIA Marca Registrada


Studio "B"
MIRAMAR, FLA.
MUSIC BY THE STUDIO "B" BAND
45 R.P.M.
1-1115
CUES BY
"BILL"
BEATTIE
(2-35)
STEREO
AX-06891
THE THIRD MAN THEME
DANCE BY
REILLY (Doris & LeVerne)


Studio "B"
MIRAMAR, FLA.
MUSIC BY THE STUDIO "B" BAND
45 R.P.M.
1-1115
CUES BY
"BILL"
BEATTIE
(2:35)
STEREO
AX-06892
ROOM FULL OF ROSES
DANCE BY
WINTER (John & Wanda)

abc RECORDS

probe

CP-476-A

(68-284)
Time 2:10

PROMOTIONAL COPY



Al Gallico Music Corp. (BMI)

NOT FOR SALE

YOU NEVER GOT TO KNOW ME

(Bob Gengo)

JANGO'S CARROUSEL

Produced and Arranged by
Arthur Schroeck

MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

Command abc RECORDS probe

CP-476-B

(68-285)
Time 2:35

PROMOTIONAL COPY



Al Gallico Music Corp. (BMI)

NOT FOR SALE

A PAGE UPON THE AGES OF ETERNITY

(Arthur Schroeck - John Alcamo)

JANGO'S CARROUSEL

Produced and Arranged by
Arthur Schroeck

MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


ABC-PARAMOUNT
PROMOTION COPY
NOT FOR SALE
Bedford Music, Inc.
ASCAP — Time: 2:18
45-9808
AMP 45-391
From the
ABC-Paramount
Album ABC-147
WITH YOU WITH ME
(Green - Mercer)
RUSS GARCIA
& His Orchestra
with Eddie Robertson
A PRODUCT OF AM-PAR RECORD CORP.

ABC-PARAMOUNT



PROMOTION COPY

NOT FOR SALE

Leo Feist, Inc.
ASCAP --- Time: 3:05

45-9808
AMP 45-393

From the
ABC-Paramount
Album ABC-147

COQUETTE

(Kahn - Green)

RUSS GARCIA

& His Orchestra

A PRODUCT OF AM-PAR RECORD CORP.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
25672
(115,534)✣
(2:38)
FROM DECCA
ALBUM DL 4638
HELLO BROADWAY!
Instrumental
Fox Trot
Musical Comedy
Prod., Inc. (BMI)
Promotion Copy
Not For Sale
WHO CAN I TURN TO
(When Nobody Needs Me)
From The Musical Production "THE ROAR OF THE
GREASEPAINT The Smell Of The Crowd"
(Leslie Bricusse-Anthony Newley)
THE JONAH JONES QUARTET


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
25672
(115,538)
(2:26)
FROM DECCA
ALBUM DL 4638
HELLO BROADWAY!
Instrumental
Fox Trot
Chappell & Co.,
Inc. (AS)
Promotion Copy
Not For Sale
PEOPLE
From The Musical Production "Funny Girl"
(Jule Styne-Bob Merrill)
THE JONAH JONES QUARTET

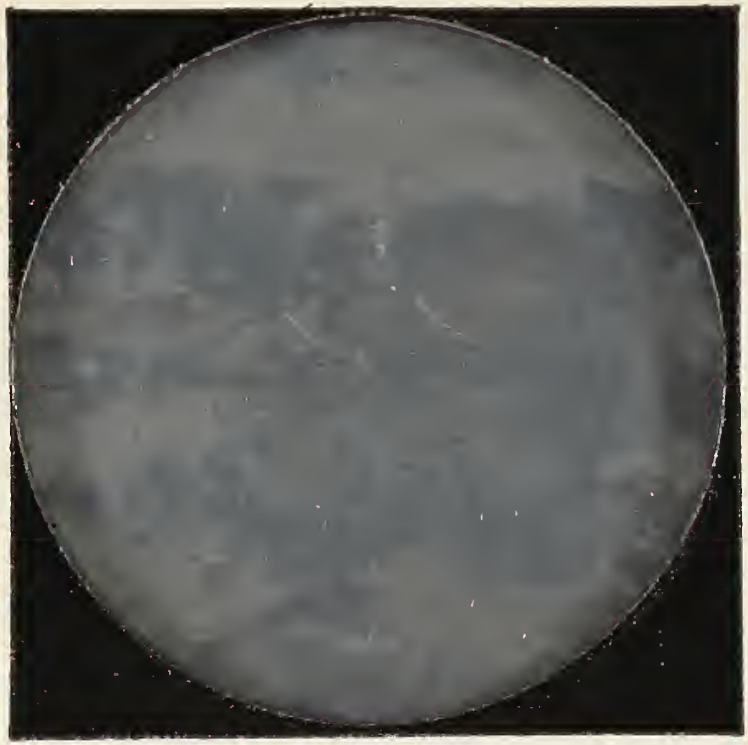
RELEASE

ADVANCE

LAURIE©

LAURIE RECORDS INC., NEW YORK

RECORD NO.
LR 3220
Gramercy Music
Pub., Co.



Time: 2:16

R4KM 0158-1

ADVANCE

RELEASE

FALLING TEARS

(M. Hucko-L. Tobin)

PEANUTS HUCKO

RELEASE ADVANCE

LAURIE©

LAURIE RECORDS INC., NEW YORK



RECORD NO.
LR 3220
Sunset Music
Pub., Inc.
ASCAP

Time: 2:24

R4KM0157-1

BUCK DANCE

(K. Stone-J. Schuster-
W. Spencer-J. Val)

PEANUTS HUCKO

ADVANCE RELEASE

©

REPRISE RECORDS • MADE IN U.S.A.

reprise.



PROMOTION COPY

NOT FOR SALE

R-20,102
(1332)

JOYA SHERRILL
Arranged and Conducted by Chuck Sagle

KATUSHA
(ENGLISH VERSION)

(Blanter - Sherrill - Martin)
Leeds Music Corp.
ASCAP
2:00

©

REPRISE RECORDS • MADE IN U.S.A.

reprise



PROMOTION COPY

NOT FOR SALE

R-20,102
(1333)

JOYA SHERRILL

Arranged and Conducted by Chuck Sagle

KATUSHA

(RUSSIAN VERSION)

(Blanter - Isakozovsky)
Leeds Music Corp.
ASCAP

1:58


COLPIX
Seven-Eleven Music
Co., BMI
N7OW 6257
Time: 2:06
CP 641
Prod. by
STU PHILLIPS
TWENTY DOLLAR GOLD PIECE
(Phillips)
STU PHILLIPS
AND ORCHESTRA
© COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.


COLPIX
Seven-Eleven Music
Co., BMI
N7OW 6258
Time: 2:00
CP 641
Prod. by
STU PHILLIPS
THE TEASE
(Phillips)
STU PHILLIPS
AND ORCHESTRA
© COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.


SPORTS
Gladys Goodding
45-7115
(7115-1)
(Time: 2:49)
UNBREAKABLE
45 RPM
RECORD
Birdsongs
(ASCAP)
FOLLOW THE DODGERS
(Gladys Goodding)
GLADYS GOODDING
AND THE BANK OF THE MANHATTAN CO.
CHORAL CLUB
KEN THOMPSON, Director

SPORTS

45-7115
(7115-2)
(Time: 2:45)

UNBREAKABLE
45 RPM
RECORD



"Pops" Music
Pub. Co.
(ASCAP)

PHILADELPHI - Ī - Ā

(Lethbridge-Bird-Katz)

GLADYS GOODDING

Organ Solo


WARNER BROS.
VITAPHONIC HIGH FIDELITY
M. Witmark & Sons
ASCAP
1:40
5138
(BX11,185)
THE SAN FRANCISCO GIANTS SONG
(Bill Richardson)
PAUL WALTI
MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.


WARNER BROS.
VITAPHONIC HIGH FIDELITY
M. Witmark & Sons
ASCAP
1:59
5138
(BX11,968)
THE SAN FRANCISCO FORTY-NINERS SONG
(Charlie Smith-Walt Lee)
AARON EDWARDS
"The Singing Newscaster"
with
The Budget Cutters
MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

Capitol

REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Dornelle, Inc.
ASCAP-2:14
F4120

Instrumental
(45-30126)

Produced By:
LEE GILLETTE

SOMETHIN' SPECIAL

(Nelson Riddle)

NELSON RIDDLE

And His Orchestra

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

Capitol
REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Beechwood
Music Corp.
BMI-2:23
F4120

Vocal Group
with
Orchestra
(45-22437)

Produced By:
LEE GILLETTE

THE JOY OF LIVING

(Know The Real Joy Of Good Living)
(Philip J. Davis)

NELSON RIDDLE

And His Orchestra

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

NOTHING REALLY FEELS THE SAME

(R. Rachaels-R. Hart)



Loulee Mus. Co.

BMI-2:47

5424

(45-53640)

Produced by:
David Axelrod

Capitol
RECORDS

LOU RAWLS

Arranged and Conducted
by Benny Carter

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

T.M.

Philadelphia
International
Records

Publisher:
Mighty Three
Music (BMI)
Produced by
Kenneth Gamble
and Leon Huff
Recorded at
Sigma Sound
Studios,
Phila., Pa.
Mastered at
Frankford/Wayne
Recording Labs,
Phila., Pa.
TSOP
"The Sound Of
Philadelphia" T.M.



MONO

ZS8 3643
AA-AF
ZS8 3643-1
℗ 1977 CBS Inc.
Time:3:10

DEMONSTRATION
NOT FOR SALE

ONE LIFE TO LIVE

-K. Gamble - L. Huff- Taken From The PIR
Lp: "WHEN YOU HEAR LOU, YOU'VE
HEARD IT ALL" JZ 35036

LOU RAWLS

Arranged by Jack Faith

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

®

Reprise

PROMOTION

NOT FOR SALE

JIMMY BOWEN
ORCHESTRA
AND CHORUS

Arranged by
Ernie Freeman



0450
(J3987)
Produced by
Jimmy Bowen

CAPTAIN GORGEOUS

(Stanley-Bowen)

Kita Music, Inc.
BMI - 2:31
From The Reprise Album R/RS 6210
"Sunday Morning With The Comics"

MADE IN U.S.A. • WARNER BROS RECORDS, INC.

®

Reprise

PROMOTION

NOT FOR SALE

★

JIMMY BOWEN
ORCHESTRA
AND CHORUS

Arranged by
Ernie Freeman



★

0450
(J3984)
Produced by
Jimmy Bowen

WONDER MOTHER

(Stanley-Bowen)

Kita Music, Inc.
BMI - 2:55
From The Reprise Album R/RS 6210
"Sunday Morning With The Comics"

MADE IN U.S.A. WARNER BROS. RECORDS, INC.

RCA



Produced by
Allen Toussaint
& Marshall
Sehorn for
Sansu
Enterprises,
Inc.

STEREO
PB-10758
PB-10758-A
Marsaint Music
Inc., BMI
3:40

COMIN'

(from the "Comin'" album, APL1-1830)(D. Barard-
A. Castenell-R. Dabon-S. Hughes-F. Richard-
D. Richards-J. Smith-M. Tio-K. Williams)

CHOCOLATE MILK

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1976 RCA RECORDS

RCA



Produced by
Allen Toussaint
& Marshall
Sehorn for
Sansu
Enterprises,
Inc.

STEREO
PB-10758
PB-10758-B
Marsaint Music
Inc., BMI
3:13

STARBRIGHT

(from the "Comin' " album, APL1-1830)(D. Barard-
A. Castenell-R. Dabon-S. Hughes-F. Richard-
D. Richards-J. Smith-M. Tio-K. Williams)

CHOCOLATE MILK

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) •
RCA CORP.—MADE IN U.S.A. ℗ 1976 RCA RECORDS


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
K-14000
(L-863)
Screen Gems-
Columbia Music,
Inc. - BMI
4:15
PEACE BROTHER PEACE
(Barry Mann)
BILL MEDLEY
A Medley Production
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

©

REPRISE RECORDS • MADE IN U.S.A.

reprise

PROMOTION COPY
NOT FOR SALE

R-20,022 A
(483)

CALVIN
JACKSON
and His Orchestra

HOW HIGH THE MOON

(Lewis-Hamilton)

Chappell & Co., Inc.
ASCAP
2:52

©

REPRISE RECORDS • MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE

R-20,022 B
(481)



CALVIN JACKSON
and His Orchestra

MOON RIVER
(Mancini-Mercer)

From the Paramount Pictures Production
"Breakfast at Tiffany's"

Famous Music Corp.
ASCAP
2:43


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO:
9-29485
(87555)
(2:28)
Instrumental
Fox Trot
THE CAT FROM CATALINA
(Dave Cavanaugh)
THE COMMANDERS
With EDDIE GRADY

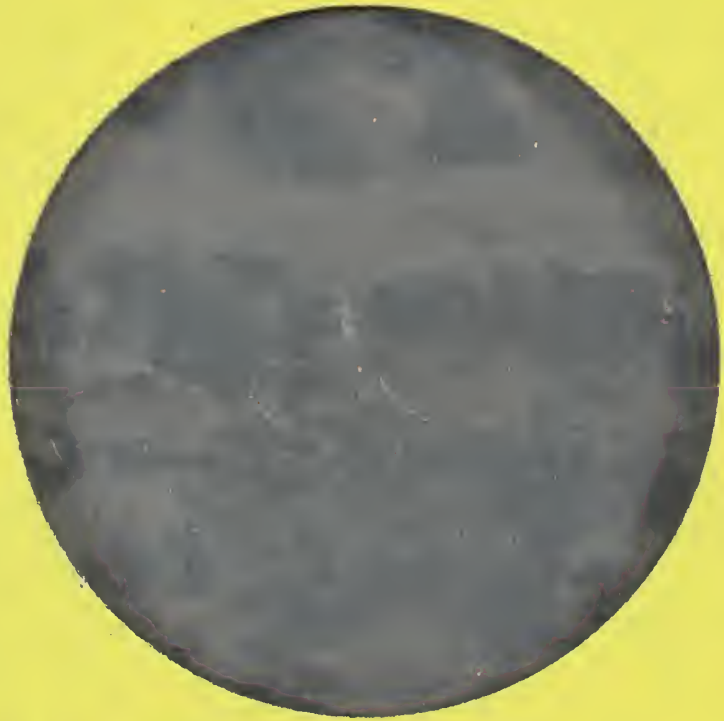

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-29485
(87556)+
(2:58)
Instrumental
Fox Trot
Bass Sax Solo
By Lou Lindholm
THE MONSTER
(Dee Odette)
THE COMMANDERS
With EDDIE GRADY

RCA

JOSE FELICIANO

Strings & Brass Arranged by
Perry Botkin, Jr.

Producer: Rick Jarrard



PLUG

47-9807

NOT FOR SALE

Jose & Hilda
Feliciano
Pub., BMI
XPKM-0619

2:43

Intro :15

POINT OF VIEW

(Jose & Hilda Feliciano)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

JOSE FELICIANO

Strings & Woodwinds Arranged by
Al Capps

Producer: Rick Jarrard



47-9807

NOT FOR SALE

Canopy Music
Inc., ASCAP
XPKM-0202

2:41

Intro :00

WICHITA LINEMAN

(Instrumental)

(Webb)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

EAST COAST RECORDS



Dick James
Music, Inc.
BMI
Produced by:
John Scott
Time: 1:55

EMM 452 A
STEREO
1061-SA*
From the Motion
Picture "England
Made Me"

ON THE RADIO

(M. Hillier-J. Scott)

CLINTON FORD

Arranged and Conducted by
John Scott

ANTONE RECORDS, PHILA., N.Y., L.A.

EAST COAST RECORDS



Dick James
Music, Inc.
BMI
Produced by:
John Scott
Time: 3:28

EMM 452 B
STEREO
1061-SB
From the Motion
Picture "England
Made Me"

FAST FOOT RAG

(J. Scott)

THE JOHN SCOTT STOMPERS

Arranged by John Scott

ANTONE RECORDS, PHILA., N.Y., L.A.

IMPACT

45 RPM
ASCAP

106 A

"EASTER PARADE"
(Irving Berlin)

THE HERMIE DRESSEL TRIO

IMPACT

45 RPM
ASCAP

106 B

"JUST IN TIME"

(Comden, Green, Stein)

THE HERMIE DRESSEL TRIO

BRING ON THE MUSIC

(Gladys Shelley)
Spiral Record Corp. (ASCAP)
Time: 2:07

GR-31774 A
INSTRUMENTAL

Produced by
Warren Schatz

Engineer:
Al Garrison

GOOD RECORDS

THE
LEW PAIGE ORCHESTRA

Arranged and Conducted by
Warren Schatz

GOOD RECORD COMPANY - PHILADELPIA, PA.

WRITE MY NAME ON A LETTER

(Ken Leray-Roger Spooner)
Bourne Co. (ASCAP)
Time: 2:07



GOOD RECORDS

GR-31774 B
INSTRUMENTAL

Produced by
Warren Schatz

Engineer:
Al Garrison

THE
LEW PAIGE ORCHESTRA

Arranged and Conducted by
Warren Schatz

GOOD RECORD COMPANY - PHILADELPIA, PA.


VILLAGE GATE
RECORDS
PROMOTIONAL COPY
AVITAL MUSIC
(BMI)
6340
VLG 102
TIME: 2:38
WHEN JAZZ CAME UP THE VOLGA
(Barron-Long-Manning)
THE SAINTS OF BLEEKER STREET
From Village Gate LP 2004—"WHEN JAZZ CAME UP THE VOLGA"
DISTRIBUTED BY BELL RECORDS INC. 1776 BROADWAY, N. Y. C.

VILLAGE GATE
RECORDS

PROMOTIONAL
COPY

AVITAL MUSIC
(BMI)
6341

VLG 102
TIME: 2:34

MEADOWLAND

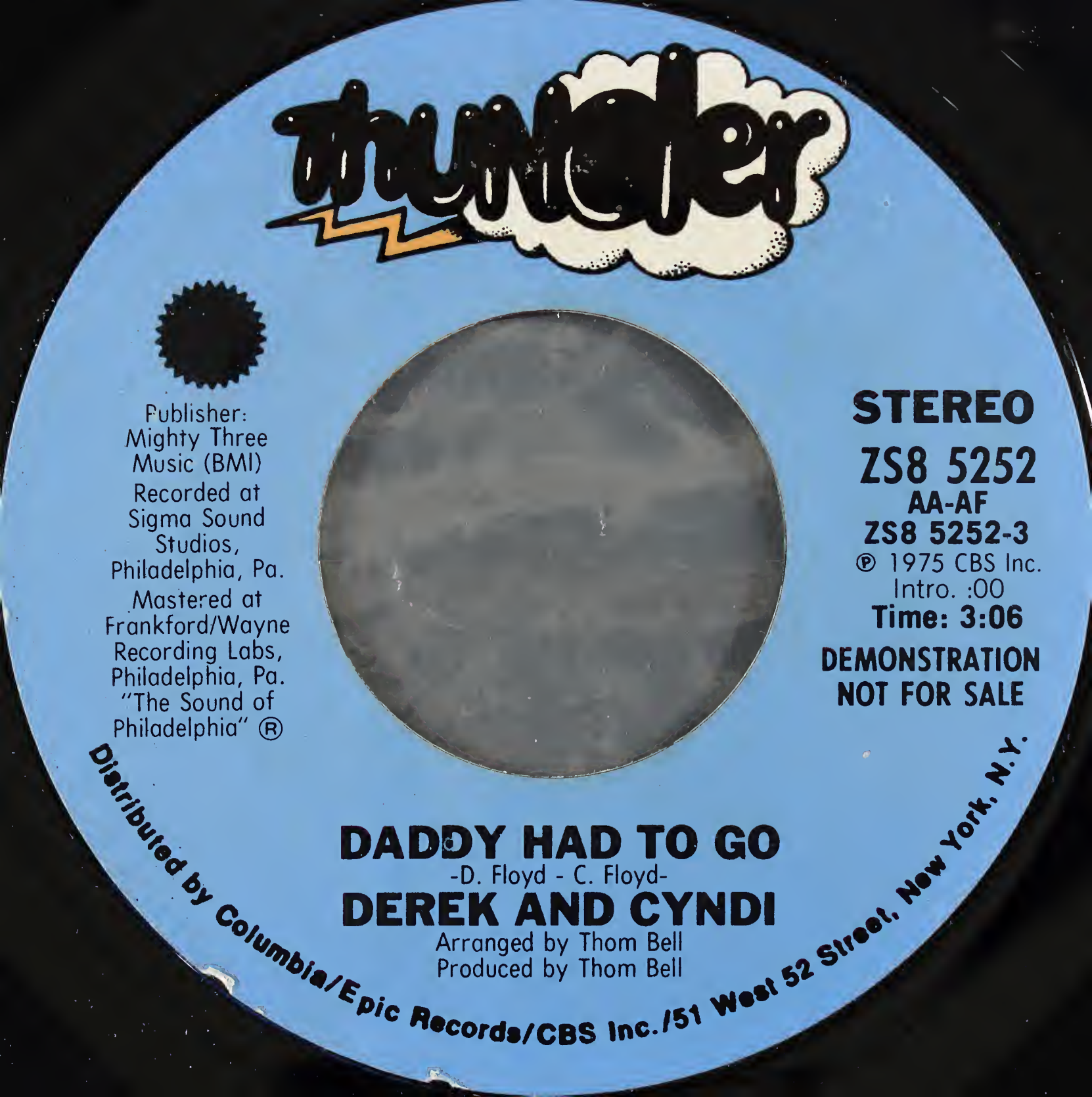
(Barron-Long-Manning)

THE SAINTS OF BLEEKER STREET

From Village Gate LP 2004—"WHEN JAZZ
CAME UP THE VOLGA"

DISTRIBUTED BY BELL RECORDS INC. 1776 BROADWAY, N. Y. C.


thUNder
Publisher:
Mighty Three
Music (BMI)
Recorded at
Sigma Sound
Studios,
Philadelphia, Pa.
Mastered at
Frankford/Wayne
Recording Labs,
Philadelphia, Pa.
"The Sound of
Philadelphia" ®
MONO
ZS8 5252
AA-AF
ZS8 5252-1
℗ 1975 CBS Inc.
Intro. :00
Time: 3:06
DEMONSTRATION
NOT FOR SALE
DADDY HAD TO GO
-D. Floyd - C. Floyd-
DEREK AND CYNDI
Arranged by Thom Bell
Produced by Thom Bell
Distributed by Columbia/Epic Records/CBS Inc./51 West 52 Street, New York, N.Y.


thunder
Publisher:
Mighty Three
Music (BMI)
Recorded at
Sigma Sound
Studios,
Philadelphia, Pa.
Mastered at
Frankford/Wayne
Recording Labs,
Philadelphia, Pa.
"The Sound of
Philadelphia" ®
STEREO
ZS8 5252
AA-AF
ZS8 5252-3
® 1975 CBS Inc.
Intro. :00
Time: 3:06
DEMONSTRATION
NOT FOR SALE
DADDY HAD TO GO
-D. Floyd - C. Floyd-
DEREK AND CYNDI
Arranged by Thom Bell
Produced by Thom Bell
Distributed by Columbia/Epic Records/CBS Inc./51 West 52 Street, New York, N.Y.

polydor

MONO

PD 14240
(PD 14240-AM)
2066 465
Time: 3:25
Intro: :08

Featherbed Music/ Unichappell Music (BMI)

Promotional Copy Not For Sale

Produced and arranged by: Sandy Linzer and Bob Mann
From the Polydor LP "PEACEABLE KINGDOM" PD 6023

℗ 1974 Polydor Incorporated

PEACEABLE KINGDOM

-Rob Carlson-

CARLSON & GAILMOR

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
STEREO
PD 14240
(PD 14240-AS)
2066 465
Time: 3:25
Intro: :08
Produced and arranged by: Sandy Linzer and Bob Mann From the Polydor LP "PEACEABLE KINGDOM" PD 6023
℗ 1974 Polydor Incorporated
Featherbed Music/ Unichappell Music (BMI)
Promotional Copy Not For Sale
PEACEABLE KINGDOM
-Rob Carlson-
CARLSON & GAILMOR
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

PROMOTION COPY — NOT FOR SALE

NORA LEE

(Eric Eisner)
(From the A&M album "Howdy Moon" SP-3628)

MONO

Howdy Moon Music/
Big Boovah Music
(ASCAP)
(11607)



1604

Time: 3:28

HOWDY MOON

Engineer: John Haeny
Produced by Lowell George
℗ 1974 A&M Records, Inc.

A&M RECORDS

PROMOTION COPY — NOT FOR SALE

NORA LEE

(Eric Eisner)

(From the A&M album "Howdy Moon" SP-3628)

STEREO

Howdy Moon Music/
Big Boovah Music
(ASCAP)
(11607-S)



1604-S

Time: 3:28

HOWDY MOON

Engineer: John Haeny
Produced by Lowell George
℗ 1974 A&M Records, Inc.

A&M RECORDS

HAMILTON

records

MEN BEHIND THE WIRE

(Pat McGuigan)



45 rpm

A-1 3772

McGuigan Music

Ben Arrigo
Glenn Productions & Promotions
157 W. 57 St. N. Y. C. 10019
212 - CO 5 - 6585

THE BYRNE BROS.

Jimmy & Bobby

all proceeds donated to
Irish Relief Fund

HAMILTON

records

WILD COLONIAL BOY



45 rpm

A-1 3773

Stereo

- 101 -

THE BYRNE BROS.

Jimmy & Bobby

all proceeds donated to
Irish Relief Fund


GROOVE MERCHANT
SGM 1022-B
Time 2:48
ASCAP
Paris Music
Co., Inc.
THE GOOD LIFE
(Sacha Distel/R.I. Allen)
Arr. & Cond. by: Manny Albam
Prod. by: Sonny Lester
GROOVE MERCHANT INTERNATIONAL, INC., NEW YORK, N. Y. 10023

Chuck Rodgers Pub. Co. & Records
Presents

Stereo
TF103/Rev 7-70
BMI
Mastering by
KDISC



Side A
45 RPM
Time: 3:53

"SUMMER WINES"

Chuck Rodgers and His Rodger Naires
with His Country Five

Written by Chuck Rodgers
Produced by Chuck Rodgers

To Joe

Chuck Rodgers Pub. Co. & Records

Presents

Thanks a lot

Bud great Friend

Stereo
TF103/Rev 7-70
BMI
Mastering by
KDISC

Chuck Rodgers



Side B
45 RPM
Time: 2:45

"IM COMMIN HOME"

Chuck Rodgers and His Rodger Naires with His Country Five

Written by Chuck Rodgers
Produced by Chuck Rodgers

MALACO T.M.



PRODUCED BY
Michael Day
TIME: 5:01
℗ © 1991
Malaco, Inc.

FOR PROMOTIONAL
USE ONLY
STEREO
DJ 2169
(MAL 2169 A)
SIDE A

TRIALS OF THE HEART

(T. Bishop, R. Maffit, M. Day)
Triple Star Music/BMI/From the LP Mal 7461

CHAMPAIGN

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS


COLUMBIA
45 RPM
THE BROTHERS FOUR
4-44578
ZSP 137632
2:32
I'M FALLING DOWN
-T. Randazzo - V. Pike-
Arranged by Bill Justis
Produced by Bill Justis
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
45
RPM
4-44578
ZSP 137633
2:39
BP
SWEET DREAMS, SWEET
UNAWAY CHILD
itt - K. Young-
hy Bill Justis
Bill Justis
REG. PRINTED IN U.S.A.


Broadway
Reg. U.S. Pat. Office
Vocals And
Orchestra By
Popular Artists
EP — 45 RPM
193-A
TELL LAURA THAT I LOVE HER
I'M GETTING BETTER
BR 193-A


Broadway
Reg. U.S. Pat. Office
Vocals And
Orchestra By
Popular Artists
EP — 45 RPM
193-B
EVERYBODY'S SOMEBODY'S
FOOL
PLEASE HELP ME,
I'M FALLING
BR 193-B

SIDE 1

The Andover 8 'n' 1 for 1968

DIMENSION 70 RECORDING SYSTEM

Stereo
30185



mfg. by Century RECORDS

Box 885
Nashua, N. H.

1. ARE YOU HUNG UP?
   with Sally Bullard
2. YELLLOW BIRD
3. HAPPY TOGETHER

45

SIDE 2

The Andover 8 'n' 1 for 1968



mfg. by Century RECORDS

Stereo
30185

Box 885
Nashua, N. H.

1. SOUNDS OF SILENCE
   arr. B. T. Low
2. SUNSHINE GIRL
3. HANGED UP!

45

RCA VICTOR

CAROL LAWRENCE

Arranged and Conducted by Marty Manning

47-9442

Chappell-Styne Inc., ASCAP

UPKM-9558

2:30



PLUG SIDE

NOT FOR SALE

Producer: Danny Davis

IT'S ENOUGH TO MAKE A LADY FALL IN LOVE

(from the musical production "Darling of the Day")

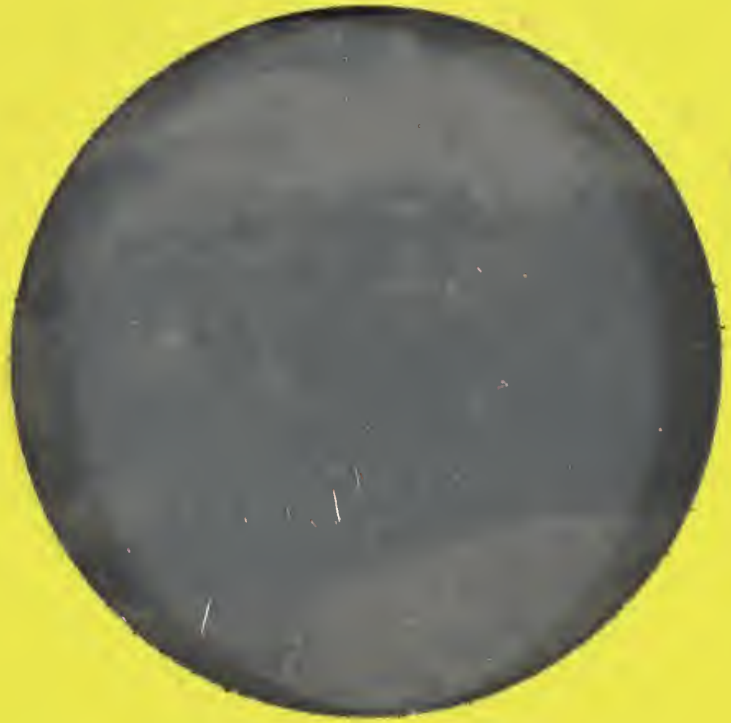
(Harburg-Styne)

TM(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

CAROL LAWRENCE

Arranged and Conducted by Marty Manning



47-9442

Buxton Hill Music Corp., ASCAP

UPKM-9559

2:34

45 RPM

NOT FOR SALE

Producer: Danny Davis

SO IN LOVE

(from "Kiss Me Kate")

(Porter)

TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.
Camilia Music
BMI
2:29

K13657
(101,767)

KISS TOMORROW GOODBYE

(Marak-Vilard)

LAINIE KAZAN

Prod. By Pete Spargo
Arr. And Cond. By Herb Bernstein

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

SPRINGTIME

(R. Williams)

★

NOT
FOR SALE



MONO

P-3803
(PRO-6806)

Hit Brigade
Music, Inc.
BMI

Intro.—:05

2:30

Produced by
Jim Benci for
Hit Brigade
Music, Inc.

BEAUTIFUL MORNING

℗1973 Capitol Records, Inc.

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

SPRINGTIME

(R. Williams)

★

NOT
FOR SALE



STEREO

P-3803

(S45-90129)

Green
Red Rose

Hit Brigade
Music, Inc.
BMI

Intro.—:05

2:30

Produced by
Jim Benci for
Hit Brigade
Music, Inc.

BEAUTIFUL MORNING

℗1973 Capitol Records, Inc.

Capitol®


M-G-M
Williamson Music
ASCAP
2:44
K13070
62-XY-437
LOOK NO FURTHER
(From Bway Prod. "No Strings")
(Rodgers)
LEROY HOLMES
And His Orchestra
Whistling by Jerry Teifer
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


M-G-M
Chappell & Co.
ASCAP
2:34
K13070
62-XY-436
LOVE THEME FROM LOLITA
(From MGM-SEVEN ARTS Presentation
of Harris-Kubrick's "LOLITA")
(Harris)
LEROY HOLMES
And His Orchestra
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


jubilee
Record No.
45-5625
(JB 12841-BW)
Time: 2:52
45 R.P.M.
Vocal With
Orch. Accomp.
Notable Music
Co. - ASCAP
PROMOTION COPY
NOT FOR SALE
PLUG SIDE
GOD IS ALIVE
(Joseph Fanelli - Don Christopher)
ALIZA KASHI
Prod. & Arr. by Joe Sherman


PROMOTION RECORD
THE
HAPPY WHISTLER
- D. Robertson -
COLUMBIA
45RPM
NOT FOR SALE
4-41220
JZSP 44262
CHAUNCEY RITTENHOUSE & his
SALOON SALON FOUR
Birchwood Music Co.
(ASCAP) 2:06
"Columbia" Marcas Reg. Made in U.S.A.


PROMOTION RECORD
LAMBETH WALK
- Gay - D. Furber -
COLUMBIA
45RPM
NOT FOR SALE
4-41220
JZSP 44263
CHAUNCEY RITTENHOUSE & his
SALOON SALON FOUR
Mills Music Inc.
(ASCAP) 1:53
"Columbia" Marcas Reg. Made in U.S.A.


20th FOX
ULTRAPHONIC HIGH FIDELITY
PROMOTION COPY
Leeds Music Corp.
ASCAP
2:18
271
M8OW 9614-2
PAPA (For Me You Build A Balcony)
(Manning-Hadjidakis)
KAY ARMEN
20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG MADE IN U.S.A.

20th FOX

ULTRAPHONIC
HIGH FIDELITY

PROMOTION COPY

Pickwick Music
Corp., ASCAP
2:15

271
M8OW 9615-2

DON'T STOP NOW
(Manning-Stillman)

KAY ARMEN

20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG. MADE IN U.S.A.

REPRISE RECORDS © MADE IN U.S.A.

reprise

PROMOTION COPY
NOT FOR SALE



R-20,047 A

(768)

Montclare Music Corp.
BMI

CELESTE
AND
BIGGIE

MOMMA AND POPPA

(Gilkyson)

2:50

REPRISE RECORDS ℗ MADE IN U.S.A.

reprise

PROMOTION COPY
NOT FOR SALE



R-20,047 B

(769)

Montclare Music Corp.
BMI

RAY
POHLMAN
AND
THE SKI LIFT SEVEN

ALPINE CAKE WALK

(Gilkyson)

1:55


ROOT DOWN
PROMOTIONAL COPY
FOR DJ USE ONLY
RD 005
4:02
PRODUCED BY
MILES TACKETT
MUSIC BMI
"EVERYTHING"(ON THE SLY MIX)
(M.TACKETT)
MILES TACKETT


ROOT DOWN
PROMOTIONAL COPY
FOR DJ USE ONLY
RD 005
3:43
PRODUCED BY
MILES TACKETT
MUSIC BMI
"THE FOOL WHO WONDERS"
(M.TACKETT)
MILES TACKETT


COLEMINE
45 RPM
CLMN-139 A
INSTRUMENTAL
Time 4:33
Produced by
Orgōne at
Killion Sound in
North Hollywood, CA
"BULLETPROOF"
(Orgōne, Nirenberg)
ORGŌNE
feat. IKEBE SHAKEDOWN HORNS
COLEMINE RECORDS • 120 Karl Brown Way • Loveland OH 45140


COLEMINE
45 RPM
CLMN-139 B
VOCAL
Time 4:08
PACIFIC COAST HIGHWAY
CALIFORNIA
1
NORTH
"P.C.H. (ONE MORE MILE)"
(Orgone, Wagner)
ORGONE
feat. JESSE WAGNER
COLEMINE RECORDS • 120 Karl Brown Way • Loveland OH 45140

CLMN-139

ORGONE

BULLETPROOF




TULIP TOWN
ht-43
Side A
2 minutes 15 seconds
45 rpm
First Born Son
featuring Tommy Guerrero
ORBCO


HULA TOWN
ht-43
Side B
3 minutes 00 seconds
45 rpm
Funkytonk
ORBCO

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Robbins Music Corp.
ASCAP
2:40

K13036
61-XY-758

THEME FROM "BRIDGE TO THE SUN"

(From the MGM Film, "Bridge To The Sun")
(Georges Auric)

LEROY HOLMES
His Orchestra And Chorus

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Miller Music Corp.
ASCAP
2:46

K13036
61-XY-759

ADA

(from the MGM Film, "Ada")
(Bronislau Kaper-Mack David)

LEROY HOLMES

His Orchestra And Chorus

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


HOLLYWOOD STUDIO
SYMPHONY ORCHESTRA
UA 195
Time: 2:50
PROMOTION
COPY
NOT
FOR SALE
UNITED
ARTISTS
"WALTZING MATILDA"
(A. B. Paterson and Marie Cowan)
Carl Fisher, Inc. - ASCAP
ARRANGED AND CONDUCTED BY
O. B. MASINGILL
ZTSP 29071
℗ UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.

HOLLYWOOD STUDIO
SYMPHONY ORCHESTRA
UA 195
Time: 1:45

PROMOTION
COPY

NOT
FOR SALE

UNITED ARTISTS



"MARCHING MATILDA"
(Mitchell Powell)
Unart Music Corp. - BMI
ARRANGED AND CONDUCTED BY
MITCHELL POWELL
ZTSP 29072

℗ UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.

Signature



Remick Music Corp.
(ASCAP)
2:44

12022
MAH 10,715

ESPANHARLEM

(W. J. Reddick)

RAY BLOCH

And His Orchestra

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.

Signature



Hollybrook Music
Corp. (ASCAP)
3:14

12022
MAH 10,717

MEADOWLAND

(arranged by: Ray Bloch)

RAY BLOCH

And His
Chorus and Orchestra

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.

MCA RECORDS

AIN'T NO U. F. O. GONNA CATCH MY DIESEL

(J. Ellis-D. Oriolo-D. Roberts)

★

STEREO

MCA-51157
(MC11602)



PROMOTION COPY NOT FOR SALE

Elbomo Music, Inc./ Tomeja Music, Inc. (BMI) (2:51)

JOE DOLCE

PRODUCED BY IAN McKENZIE & JOE DOLCE
From the MCA LP "Shaddap You Face" MCA-5211
Recorded In Australia

℗ 1981
MCA RECORDS, INC.

© 1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


NOT LICENSED FOR RADIO BROADCAST
MADE IN FRANCE - PRODUCER BARCLAY
RIVIERA
BIEM
7E-Barc 25.292
REP 13095 A
SUPER 45 TOURS
Extended Play
Instrumental
LA CUMPARSITA - TANGO
G. H. Matos Rodriguez
VIEJA AMIGA TANGO
Pedro Laurenz
LUIS TUEBOLS
et Son Orchestre typique argentin
MICROSILLON 45 TOURS


NOT LICENSED FOR RADIO BROADCAST
MADE IN FRANCE - PRODUCER BARCLAY
RIVIERA
BIEM
7E-Barc 25.293
REP 13095 B
SUPER 45 TOURS
Extended Play
INSTRUMENTAL
ADIOS MUCHACHOS - TANGO
Sanders
CAMINITO - TANGO
J. de Dios Filiberto
LUIS TUEBOLS
et Son Orchestre typique argentin
MICROSILLON 45 TOURS

RACHEL FARO

Arranged by John Simon

Produced by John Simon

RCA



MONO
JH-10093
(PB-10093)
PA-10093-C
NOT FOR SALE

Mila Music, Inc., BMI
3:16
Intro :00
End: Fade

SMOOTH SAILING

(from the "Refugees" album)
(Rachel Faro)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1974 RCA RECORDS

RCA

RACHEL FARO

Arranged by John Simon

Produced by John Simon



STEREO
JH-10093
(PB-10093)
PB-10093-A
NOT FOR SALE

Mila Music, Inc., BMI
3:16
Intro :00
End: Fade

SMOOTH SAILING

(from the "Refugees" album)
(Rachel Faro)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS


PROMOTIONAL COPY • NOT FOR SALE
bell
Screen Gems/
Columbia Music,
Inc., BMI
1654-BW
MONO
45,336
Time: 2:29
Strings & Horns Arr.
by Mike Melvin
Prod. by Wes Farrell
for Coral Rock
Productions, Inc.
FRIEND AND A LOVER
(Wes Farrell, Danny Janssen, Bobby Hart)
From LP "The Partridge Family Notebook" B-1111
THE PARTRIDGE FAMILY
STARRING: SHIRLEY JONES
FEATURING: DAVID CASSIDY
℗1973 BELL RECORDS A Division of Columbia Pictures Industries, Inc. N.Y.C.

PROMOTIONAL COPY • NOT FOR SALE

bell®

Screen Gems/
Columbia Music,
Inc., BMI
1654-S-BW

STEREO

★

45,336

Time: 2:29

Strings & Horns Arr.
by Mike Melvin

Prod. by Wes Farrell
for Coral Rock
Productions, Inc.

FRIEND AND A LOVER

(Wes Farrell, Danny Janssen, Bobby Hart)

From LP "The Partridge Family Notebook" B-1111

THE PARTRIDGE FAMILY

STARRING: SHIRLEY JONES
FEATURING: DAVID CASSIDY

℗1973 BELL RECORDS A Division of Columbia Pictures Industries, Inc. NYC


perception
RECORDS
Criterion Music
Damadha Music
ASCAP
Time: 2:12
PROMOTION COPY
Ps-527-A
MONO
PROMOTION COPY
A LITTLE BIT LIKE MAGIC
(Music: R. Althach / Words: D. Robinson & S. Kelly)
KING HARVEST
Prod. by Chuckanut Productions, Inc.
℗ 1973 Perception Records, Inc.
Arr. by King Harvest
PERCEPTION RECORDS SUBSIDIARY OF PERCEPTION VENTURES INC., N.Y.


perception
RECORDS
Criterion Music
Damadha Music
ASCAP
Time: 2:12
PROMOTION COPY
Ps-527-A
STEREO
PROMOTION COPY
A LITTLE BIT LIKE MAGIC
(Music: R. Altbach / Words: D. Robinson & S. Kelly)
KING HARVEST
Prod. by Chuckanut Productions, Inc.
℗ 1973 Perception Records, Inc.
Arr. by King Harvest
PERCEPTION RECORDS SUBSIDIARY OF PERCEPTION VENTURES INC., N.Y.

"EVERYBODY'S REACHING OUT FOR SOMEONE"

(Allen Reynolds, Dickie Lee)
Taken From The Album, STS-5506,
"My Sweet Lady"



(Intro., 0:09)

STA-0204
SS-01430-PL
Jack Music,
Inc., BMI
Time: 2:20
March, 1974

GLEN YARBROUGH

Produced By: Chuck Glaser
℗ 1974 STAX RECORDS, INC.

STAX RECORD INC., 98 NORTH AVALON, MEMPHIS, U.S.A

Flying Dutchman

Amsterdam

Promotional Copy

Not for Sale



Chappell & Co., Inc.
ASCAP
Time: 2:10

FROM LP
AM 12011
HERE'S THAT BAND AGAIN TODAY

AM 85022
64187

vocal:
Orchestra &
Ray McIntosh

IT ALL DEPENDS ON YOU

(DeSylva-Brown-Henderson)

DICK JURGENS & His Orchestra

A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA

Flying Dutchman

Amsterdam

Promotional Copy

Not for Sale



Warner
Bros Music
ASCAP
Time: 2:52

AM 85022
64184

FROM LP
AM 12011
HERE'S THAT
BAND AGAIN
TODAY

vocal:
Harry Cool

WHY DON'T YOU FALL IN LOVE WITH ME

(Lewis-Wayne)

DICK JURGENS & His Orchestra

A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA

FOX & HUNT

(From the A&M Album "You Smile — The Song Begins" SP-3620)
(H. Alpert)

STEREO

Almo Music Corp.
(ASCAP)
(2652-S)

1526-S

Time: 2:38
℗ 1974 A&M Records, Inc.

HERB ALPERT and the T.J.B.

Arranged and Produced by HERB ALPERT
Engineer: Larry Levine

I CAN'T GO ON LIVING BABY WITHOUT YOU

(From the A&M Album "You Smile – The Song Begins" SP-3620)

(N. Tempo - J. Riopelle)

STEREO

Daddy Sam Music Co./Irving Music, Inc. (BMI)
(2653-S)

1526-S

Time: 2:48

℗ 1974 A&M Records, Inc.

HERB ALPERT and the T.J.B.

Arranged and Produced by HERB ALPERT
Engineer: Larry Levine


JANUS
RECORDS
GOD
BLESS AMERICA
(Irving Berlin)
J 245
Irving Berlin
Music
(ASCAP)
Time: 2:10
℗ 1974 GRT
Corporation
MIKE CURB
CONGREGATION
Produced by Curb & Lloyd for
GRT Corporation
Executive Producer: Ken Rietz
J 3785 A
1700 BROADWAY, NEW YORK, N.Y. 10019


JANUS
RDS
PROMOTIONAL RECORD FOR
BROADCAST & REVIEW
NOT FOR SALE
LET LOVE
LIVE AGAIN
(M. Charles)
J 245
Caseyem Music
(BMI)
Time: 2:08
℗ 1974 GRT
Corporation
MIKE CURB
CONGREGATION
J 3786 B
1700 BROADWAY, NEW YORK, N.Y 10019

RCA VICTOR



47-6889
(H2PW-2769)
Valyr Music Corp.
ASCAP

45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY

THEME FROM "NEW GIRL IN TOWN"

(from the Broadway Musical "New Girl In Town")

(Bob Merrill)

HUGO WINTERHALTER
AND HIS ORCHESTRA

2:58

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



47-6889
(H2PW-2768)
Valyr Music Corp.
ASCAP

45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY

IT'S GOOD TO BE ALIVE

(from the Broadway Musical "New Girl In Town")

(Bob Merrill)

HUGO WINTERHALTER'S
ORCHESTRA AND CHORUS

2:36

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

ULTRA HIGH FIDELITY

Dot®



Robbins Music
Corp.
ASCAP
Time 2:53

45-16038
MW-8253

BEG YOUR PARDON

(F. Craig-B. Smith)

FRANCIS CRAIG

At The Piano & His Orchestra
Vocal by Bob Lamm

12-59

DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION

ULTRA HIGH FIDELITY

Dot®



Supreme Music
Corp.
ASCAP
Time 2:50

45-16038
MW-8252

NEAR YOU

(Craig-Goell)

FRANCIS CRAIG

At The Piano & His Orchestra
Vocal by Bob Lamm

12-59

DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION


MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
℗1974 Bovema B.V.
HONKY TONK TRAIN BLUES
(Meade (Lux) Lewis)
JAAP DEKKER BOOGIE SET
Shapiro, Bernstein & Co., Inc. ASCAP
STEREO
3:28
4016
(S45-X49021)
Produced by Rik Daalder
Recorded in Holland
Arranged by Jaap Dekker
EMI


MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
℗1974 Bovema B.V.
OVER THE MOUNTAINS
(Jaap Dekker)
JAAP DEKKER BOOGIE SET
Dayglow
Music, Inc.
ASCAP
STEREO
2:43
4016
(S45-X49022)
Produced by
Rik Daalder
Strings
Arranged by
Willem
Jongbloed
Recorded in
Holland
EMI
®

GNP CRESCENDO

FLIRT!

(Pour un Flirt)

(Roland Vincent & Michel Delpech)



2:00
Colgems Music
Corp.
ASCAP

STEREO

(Playable Mono)

GNP 447
(N-3954)

PROMOTIONAL

NOT FOR SALE

MANZANILLA

GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.

GNP CRESCENDO

MEDWAY MAGIC

(Frank Chacksfield)



2:15
Manacor Music
Corp.
ASCAP

STEREO

(Playable Mono)

GNP 447
(N-3955)

PROMOTIONAL

NOT FOR SALE

GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.

MANZANILLA

STELLA PARTON

COMPATIBLE
MONO/STEREO
Promotion
Not For Sale

My Mama's
Music-BMI

2PB-1056
SB1056A
Time: 2:30





I'LL MISS YOU (Special Edit)
(Bob Teague)
Produced by Milan Williams
Engineer: Jane Clark
©1982 Audio Leasing Corp.

DISTRIBUTED BY ACCORD RECORD CORPORATION 39 WEST 55 STREET NEW YORK, NEW YORK 10019

STELLA PARTON

Promotion
Not For Sale

STEREO

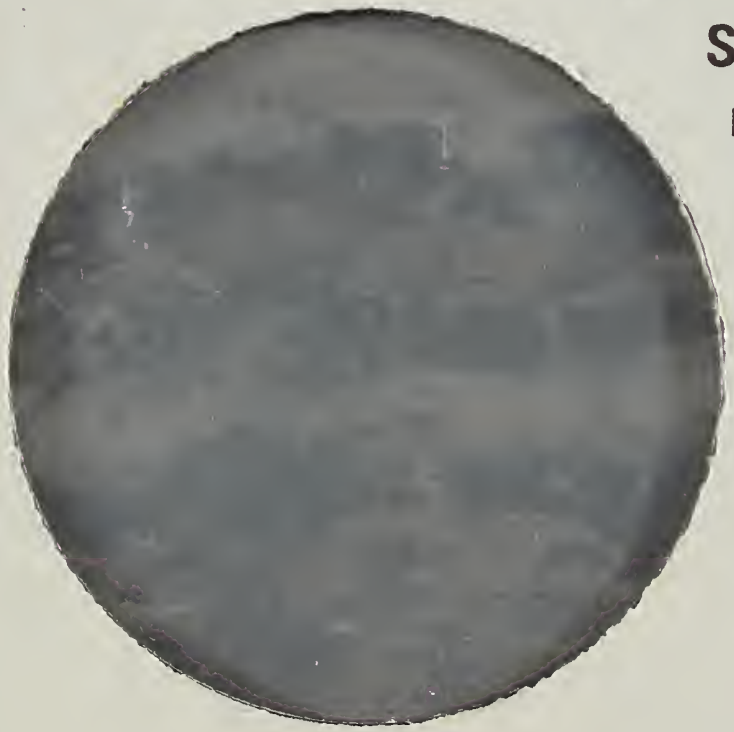
My Mama's
Music-BMI

2PB-1056
SB1056A

Time: 2:30



TOWN
HOUSE



I'LL MISS YOU (Special Edit)

(Bob Teague)
Produced by Milan Williams
Engineer: Jane Clark
©1982 Audio Leasing Corp.

DISTRIBUTED BY ACCORD RECORD CORPORATION 39 WEST 55 STREET NEW YORK, NEW YORK 10019

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

45 RPM

Publisher:
Chappell &
Co. (ASCAP)
TIME: 2:10



SIDE 1
JZSP 76779

"LONDON IS A LITTLE BIT OF ALL RIGHT"

- Noel Coward -

TESSIE O'SHEA AND CHORUS

From the Columbia Original Cast Album
"The Girl Who Came To Supper"
KOL 6020/KOS 2420

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

45 RPM

Publisher:
Chappell &
Co. (ASCAP)
TIME: 2:16



SIDE 2
JZSP 76780

"SATURDAY NIGHT AT THE ROSE AND CROWN"

- Noel Coward -

TESSIE O'SHEA AND CHORUS

From the Columbia Original Cast Album
"The Girl Who Came To Supper"
KOL 6020/KOS 2420

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


ARISTA™
RECORDS
PROMOTIONAL COPY
Big Hill Music Corp.
ASCAP
2074-S-BW
AS-0100
STEREO
Time: 3:36
A ROCK AND ROLL SONG
(Joe Brooks)
ROBBY BENSON
Produced by Joe Brooks
for Cashwest Productions
℗ & © 1975 ARISTA RECORDS INC. 1776 Broadway, New York, New York 10019


ARISTA™ RECORDS
PROMOTIONAL COPY
Big Hill Music Corp.
ASCAP
2074-BW
AS-0100
MONO
Time: 3:40
A ROCK AND ROLL SONG
(Joe Brooks)
ROBBY BENSON
Produced by Joe Brooks
for Cashwest Productions
℗ & © 1975 ARISTA RECORDS INC. 1776 Broadway, New York, New York 10019

PROMOTIONAL COPY · NOT FOR SALE

bell

Blackwood Music
BMI
1756-S
STEREO

45, 376
Time 2:32
Arranged by
Julis Wechter
Produced by
Julis Wechter

ANYTIME OF THE YEAR (Bashana Haba'ah)
(Robert Brittan-Nurit Hirsch-Ehud Manor)
From the LP Bell 1124 "Julius Wechter and the Baja Marimba Band's Back"
JULIUS WECHTER AND
THE BAJA MARIMBA BAND

℗ 1973 BELL RECORDS A Division of Columbia Pictures Industries Inc NYC

PROMOTIONAL COPY • NOT FOR SALE

bell

Blackwood Music
BMI
1756
MONO

45,376
Time 2:32
Arranged by
Julius Wechter
Produced by
Julius Wechter

ANYTIME OF THE YEAR (Bashana Haba'ah)
(Robert Brittan-Nurit Hirsch-Ehud Manor)
From the LP Bell 1124 "Julius Wechter and the Baja Marimba Band's Back"
JULIUS WECHTER AND
THE BAJA MARIMBA BAND

© 1973 BELL RECORDS A Division of Columbia Pictures Industries Inc NYC


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
Vocal Duet With
Orchestra
Directed By
DICK JACOBS
RECORD NO.
9-61960
(103,067)
(2:45)
Patty Lou Music
Co. (AS)
THAT COULD BE LOVE
(Mary Small)
PATTY AND MARY SMALL


THANKS for the SPINS
Harold Wald
MARCA REGISTRADA MF'D BY CORAL RECORDS.
SAMPLE CO
SALE
CORAL
DECCA RECORDS, INC.
Vocal With Orchestra Directed By DICK JACOBS
RECORD NO.
9-61960
(103,068)✤
(2:50)
Coliseum Music Inc. (BMI)
ONE FIVE-SEVEN SINGLES
(Hal Hackady-Don Gohman)
MARY SMALL


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61883
45-103065
2:57
Vocal
with Orchestra
and Chorus
Directed by
DICK JACOBS
Bourne, Inc.
Time: 2:57 = AS
CARELESS
(Lew Quadling-Eddy Howard-Dick Jurgens)
MARY SMALL


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC. - NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61883
45-103066◈
2:23
Vocal
with Orchestra
and Chorus
Directed by
DICK JACOBS
Sequence Music, Inc.
Time: 2:23 - AS
THE BRUSH OFF
(Al Hoffman-Dick Manning)
MARY SMALL

COLUMBIA

BERT

MONO



Radio
Station
Copy

4-45718

JZSP 157293

2:45

℗ 1972 CBS, Inc.

45 RPM

Publisher:
Jonico Music,
Inc. (ASCAP)

Not For
Sale

CLINK, CLANK

- J. Raposo -

Produced by Jim Timmons

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

BERT

STEREO



Radio
Station
Copy

4-45718

JZSS 157294

2:45

℗ 1972 CBS, Inc.

45 RPM

Publisher:
Jonico Music,
Inc. (ASCAP)

Not For
Sale

CLINK, CLANK

- J. Raposo -

Produced by Jim Timmons

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

$0 50

PRESCRIBED SPECIALLY

FOR YOU

SIDE 1 33⅓ R.P.M.

HIGHLIGHTS

from the score of

"THE INTERNS"

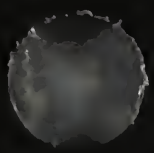
by

LEITH STEVENS

PRESCRIBED ESPECIALLY

FOR YOU

SIDE 2



33⅓ R.P.M.

HIGHLIGHTS

from the score of

"THE INTERNS"

by

LEITH STEVENS

discos

rodriguez

1638D

Time 3:00
Ranchera

RUBEN RODRIGUEZ
y SUS CHAPARROS

DEJA ESA COPA

DAR


discos
rodriguez
1638D
Time 3:40
Corrido
RUBEN RODRIGUEZ
y SUS CHAPARROS
GABINO SUAREZ
(M. Rivera)


LAGUNA PROD.
101 - A
45 RPM
SHERMAN &
DE VORZON
MUSIC CORP.
BMI
TIME: 2:35
HEY LITTLE ONE
(DORSEY BURNETTE - BARRY DE VORZON)
LOS ANGELES MINE TROOP
ARR. & COND. BY VIC SCHOEN
PROD. BY HY TUCKER & VIC SCHOEN


LAGUNA PROD.
102 - B
45 RPM
REMICK MUSIC
PUBL. (ASCAP)
TIME: 2:23
GIRLS WERE MADE
(TO TAKE CARE OF BOYS)
(RALPH BLANE)
LOS ANGELES MINE TROOP
ARR. & COND. BY VIC SCHOEN
PROD. BY HY TUCKER & VIC SCHOEN


Gallant
RECORDS
Samfred (BMI)
2:22
GT 3011
RK4M-4443
DAS HAUS VON JOHANN STRAUSS
(H. Blum)
DAS HANSEN QUARTET


Gallant
RECORDS
Sam Fox Pub. Co.
ASCAP
1:43
GT 3011
R4KM-0503
THE SENTRY BOY
(Cacavas)
THE HERMANN BAND


GP
RECORDS
GPQ 508
Side 1
MelbourneASCAP
Time: 2:18
STEREO
From the LP:
Carmel Quinn
at Carnegie Hall
GPQ-5002
DON'T BOTHER TO KNOCK (Riley's Brew)
(Liam Daly)
CARMEL QUINN (At Carnegie Hall)
Prod. by Ben Arrigo & Ted Auletta
Arr. & Cond. by Ted Auletta
A Glenn Production,
157 W. 57th St., NYC 10019


GP
RECORDS
GPQ 508
Side 2
Bourne ASCAP
Time: 2:45
STEREO
From the LP:
Carmel Quinn
at Carnegie Hall
GPQ-5002
LITTLE TOWN IN OLD COUNTY DOWN
CARMEL QUINN (At Carnegie Hall)
Prod. by Ben Arrigo & Ted Auletta
Arr. & Cond. by Ted Auletta
A Glenn Production,
157 W. 57th St., NYC 10019


UNITED ARTISTS RECORDS ©
MANY THANKS FOR PLAYING THIS SIDE
UA 872
ZTSP 98551
Time: 2:43
Barclay
Music Corp.
ASCAP
SHIRLEY BASSEY
NO REGRETS
(Dumont - David)
NEW YORK 19, N. Y. • MADE IN U. S. A.


UNITED ARTISTS RECORDS ©
UA 872
ZTSP 98552
Time: 2:39
Chappell & Co., Inc. ASCAP
SHIRLEY BASSEY
SEESAW OF DREAMS
(Rolandi - Segurini)
NEW YORK 19 N.Y. • MADE IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

PEARL BAILEY



4-43588

JZSP 113960

Publisher:
E. H. Morris
Co., Inc.
(ASCAP)

2:00

MAME

-Jerry Herman-

(From the Musical Production "MAME")

Produced by Teo Macero

℗ "COLUMBIA" MARCAS REG PRINTED IN USA

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

PEARL BAILEY



4-43588
JZSP 113551
Publisher:
Notable Music
Co., Inc.
(ASCAP)
2:04

IF MY FRIENDS COULD SEE ME NOW

-D Fields - C. Coleman-
(From the Musical Production "Sweet Charity")
Produced by Teo Macero

℗ COLUMBIA MARCAS REG PRINTED IN U.S.A.

REPRISE RECORDS © MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE



R-20,043 A
(631)

WYNONA CARR

Orchestra Conducted by
Neal Hefti

DOWN BY THE RIVERSIDE

(Jordan)

Beaver Music Pub. Corp.
ASCAP

2:35

REPRISE RECORDS © MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE



R-20,043 B
(548)

WYNONA
CARR

Orchestra Conducted by
Neal Hefti

SO LONG

(Morgan-Harris-Melsher)

Shapiro, Bernstein & Co., Inc.
ASCAP

2:30

tara
RECORDS



TRA-102
MB-28138-S
Produced by
Bob Hinkle
Koala Music
(ASCAP)
Time: 3:13

STEREO

SIMPLE SONG OF LOVE

(Larry Hogan)

LARRY HOGAN

℗ 1974 TARA RECORDS / DISTRIBUTED BY FAMOUS MUSIC CORP. / A G+W COMPANY


tara
RECORDS
STEREO
TRA-102
MB-28139-S
Produced by
Bob Hinkle
Koala Music
(ASCAP)
Time: 2:55
ISN'T IT NICE
(Larry Hogan)
LARRY HOGAN
℗ 1974 TARA RECORDS / DISTRIBUTED BY FAMOUS MUSIC CORP. / A G+W COMPANY

Monument

Pub. G - J Music
Co. - BMI
Time: 2:12
MO 587

45-422-V

THE LADIES MAN

(Grandpa Jones)

GRANDPA JONES &
His Grandchildren

Monument



Pub. Hollis Music,
Inc. - BMI
Time: 2:18
MO 588

45-422-V

THE THING

(Charlie Grean)

GRANDPA JONES & His Grandchildren

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC

CORAL ®

SAMPLE COPY — NOT FOR SALE

RECORD NO.
9-65522
45-84949◈
2:49

Instrumental
with Narration by
Leon Janney

Lochrae Music
Time: 2:49-BMI

DONKEY TANGO

(Rudolph Goehr-Robert Weil)

RAY BLOCH
AND HIS ORCHESTRA

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.

CORAL ®

SAMPLE COPY — NOT FOR SALE



RECORD NO.
9-65522
45-SRC 255

Instrumental
Fox Trot

Remick Music Co.
AS

(Espanharlem)

THAT'S WHERE I SHINE

(William J. Reddick)

RAY BLOCH
AND HIS ORCHESTRA

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Shapiro, Bernstein
Ross Jungnickel
(ASCAP) 2:03

K12920
60-XY-386

IF YOU KNEW SUZIE

(DeSylva-Meyer)

MAURICE CHEVALIER

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Stratford Music
(ASCAP) 2:00

K12920
58-XY-622

JUST IN TIME

(from MGM picture "Bells Are Ringing")
(Comden-Green-Styne)

MAURICE CHEVALIER

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


Capitol
REG. U. S. PAT. OFF.
PROMOTIONAL RECORD
Columbia Pictures
Music Corp.
ASCAP-2:26
F3857
Instrumental
(45-17954)
RIVER KWAI MARCH
(Malcolm Arnold)
and COLONEL BOGEY
(Kenneth J. Alford)
From the Columbia Picture
"The Bridge On The River Kwai"
CARLSON'S RAIDERS
Led by JACK MARSHALL
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


Capitol
REG. U. S. PAT. OFF.
PROMOTIONAL RECORD
Leeds Mus. Corp.
ASCAP-1:48
F3857
Vocal by
The Raiders
(45-17955)
THE TEEN AGE MARCH
(Mann Curtis-Leon Carr)
CARLSON'S RAIDERS
Led by JACK MARSHALL
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

Capitol

REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Chappell & Co., Inc.
ASCAP-1:50
F4091

Instrumental
(45-30424)

Produced By:
VOYLE GILMORE

COME PRIMA

(Koma Preema)
(Taccani-DiPaola-Panzeri)

LES BAXTER

And His Orchestra

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

Capitol
REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Hill and Range
Songs, Inc.
BMI-2:07
F4091

Instrumental
(45-30425)

Produced By:
VOYLE GILMORE

MY HEART'S IN PORTUGAL

(J. Yanne-Louis Gaste)

LES BAXTER

And His Orchestra

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


ROULETTE
I-10
R-4074
Daywin Music, Inc.
(BMI)
45 RPM
(12923)
DISK
JOCKEY
NOT
FOR SALE
CHA-HUA-HUA
(Lubin-Roth)
HUGO & LUIGI
Their Chorus & Orch.
© 1958 ROULETTE RECORDS, INC.


ROULETTE
R-4074
Chappell & Co.
(ASCAP)
45 RPM
(12924)
DISK
JOCKEY
NOT
FOR SALE
SOMETHING'S ALWAYS HAPPENING ON THE RIVER
(Comden-Green-Styne)
(From The Broadway Prod. "Say, Darling")
HUGO & LUIGI
Their Chorus & Orch.
© 1958 ROULETTE RECORDS, INC.

DUNHILL

abc RECORDS ®

A

Publisher:
American
Broadcasting
Music, Inc. &
Hello There Music
Pub., Inc.
(ASCAP)
(45-01671-M) RE-2

PROMOTIONAL
COPY NOT
FOR SALE



MONO
D-4365
Time: 3:26
(Intro :06)

PRODUCED BY
BOB MONACO &
CHARLIE MERRIAM

"LOVE FOR YOU"

(From the LP "Sonoma")
(C. Merriam)

SONOMA

℗1973, ABC
Records, Inc.

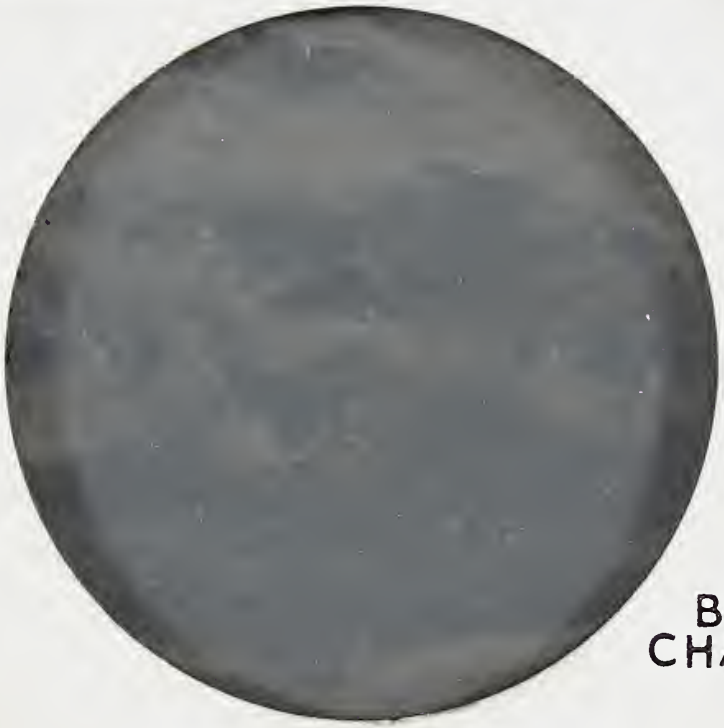
DUNHILL

abc RECORDS ®

A

Publisher:
American
Broadcasting
Music, Inc. &
Hello There Music
Pub., Inc.
(ASCAP)
(45-01671-S)RE-2

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
D-4365
Time: 3:26
(Intro :06)

PRODUCED BY
BOB MONACO &
CHARLIE MERRIAM

"LOVE FOR YOU"

(From the LP "Sonoma")
(C. Merriam)

SONOMA

℗1973, ABC
Records, Inc.

©

REPRISE RECORDS • MADE IN U.S.A.

reprise

PROMOTION COPY
NOT FOR SALE



R-20,011 A
(320)

MAVIS RIVERS

Neal Hefti
and His Orchestra

CHEATIN' BILLY

(Spence-Keith-Bergman)

Eddie Shaw Music Co.
ASCAP
2:14

©

REPRISE RECORDS • MADE IN U.S.A.

reprise

PROMOTION COPY
NOT FOR SALE



R-20,011 B
(321)

MAVIS RIVERS

Neal Hefti
and His Orchestra

I'M NOT LONELY

(Spence-Keith)

Eddie Shaw Music Co.
ASCAP
2:57

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Stratford Music
(ASCAP) 3:25

K12919
60-XY-812

THE PARTY'S OVER

(from MGM picture "Bells Are Ringing")
(Styne-Comden-Green)

SHIRLEY BASSEY

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

New World Music
(ASCAP) 2:14

K12919
60-XY-813

'S WONDERFUL

(G. Gershwin-I. Gershwin)

SHIRLEY BASSEY

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


MGM RECORDS
Screen Gems
Columbia Music,
Inc. - BMI
Time: 3:15
K-13959
(L 725 BW)
BROWN EYED WOMAN
(Barry Mann - Cynthia Weil)
BILL MEDLEY
Medley Productions
Produced by Bill Medley & Barry Mann
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


MGM
RECORDS
Travis Music Co.
Atlantic Music
Corp. - BMI
Time: 3:24
K-13959
(L 747 BW)
LET THE GOOD TIMES ROLL
(Leonard Lee)
BILL MEDLEY
Medley Productions
Produced by Bill Medley & Barry Mann
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


ABC-PARAMOUNT®
Happiness
Music - ASCAP
2:25
from
ABC LP 552
PHYLLIS MC GUIRE
SINGS
45-10826
AMP 45-13243
Produced by:
BOB THIELE
PROMOTION COPY
NOT FOR SALE
MY HAPPINESS
(Peterson, Bergantine)
PHYLLIS MC GUIRE
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.

ABC-PARAMOUNT®

Morley Music -
ASCAP
2:54
from
ABC LP 552
PHYLLIS MC GUIRE
SINGS

45-10826

AMP 45-13242
Produced by:
BOB THIELE

PROMOTION COPY
NOT FOR SALE

VAYA CON DIOS

(Russel, James, Pepper)

PHYLLIS MC GUIRE

A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.

the "light" side



the "light" side

BIOLA CHORALE

°LOREN WIEBE, DIRECTOR

I am proud to present our Biola College Chorale in The "Light" Side. This album is a collection of favorite "light" music from their former recordings. As you listen to these young men and women reflect the joy and enthusiasm of a faith in Christ, it is our desire that you will join in praise of Jesus Christ, the Light of the World.

J. Richard Chase
President
Biola College

side one

SPIRIT OF GOD arr. Loren Wiebe

I'M GONNA SING arr. Robert Hunter

I WILL ARISE arr. Parker-Shaw

DEATH SHALL NOT DESTROY arr. Parker-Shaw

THE HIDING PLACE arr. Dwight Elrich

LOVE DIVINE Ned Rorem

PSALM TWENTY-THREE Tim Smith

GIVE ME JESUS arr. L. Fleming

RIDE ON, KING JESUS arr. L. Fleming

side two

WE'LL KNEEL AT JESUS' FEET arr. Robert McCandless

FIVE SOUTHERN HYMNS arr. Tim Smith

Jesus Thou Art The Sinner's Friend
Rejoice My Friends The Lord Is King!
When Gabriel's Trump Shall Sound
The Saints Bound For Heaven
O May My Heart By Grace Renewed

OLD TIME POWER arr. Allan Davies

SWEET, SWEET SPIRIT arr. Allan Davies

BEULAH LAND arr. Tim Smith

MONARCH RECORDS
DBP-227
A PRODUCT OF
DEAN BROWN PRODUCTIONS
3551 BRAYTON AVE.,
LONG BEACH, CA 90807 (213) 427-5188

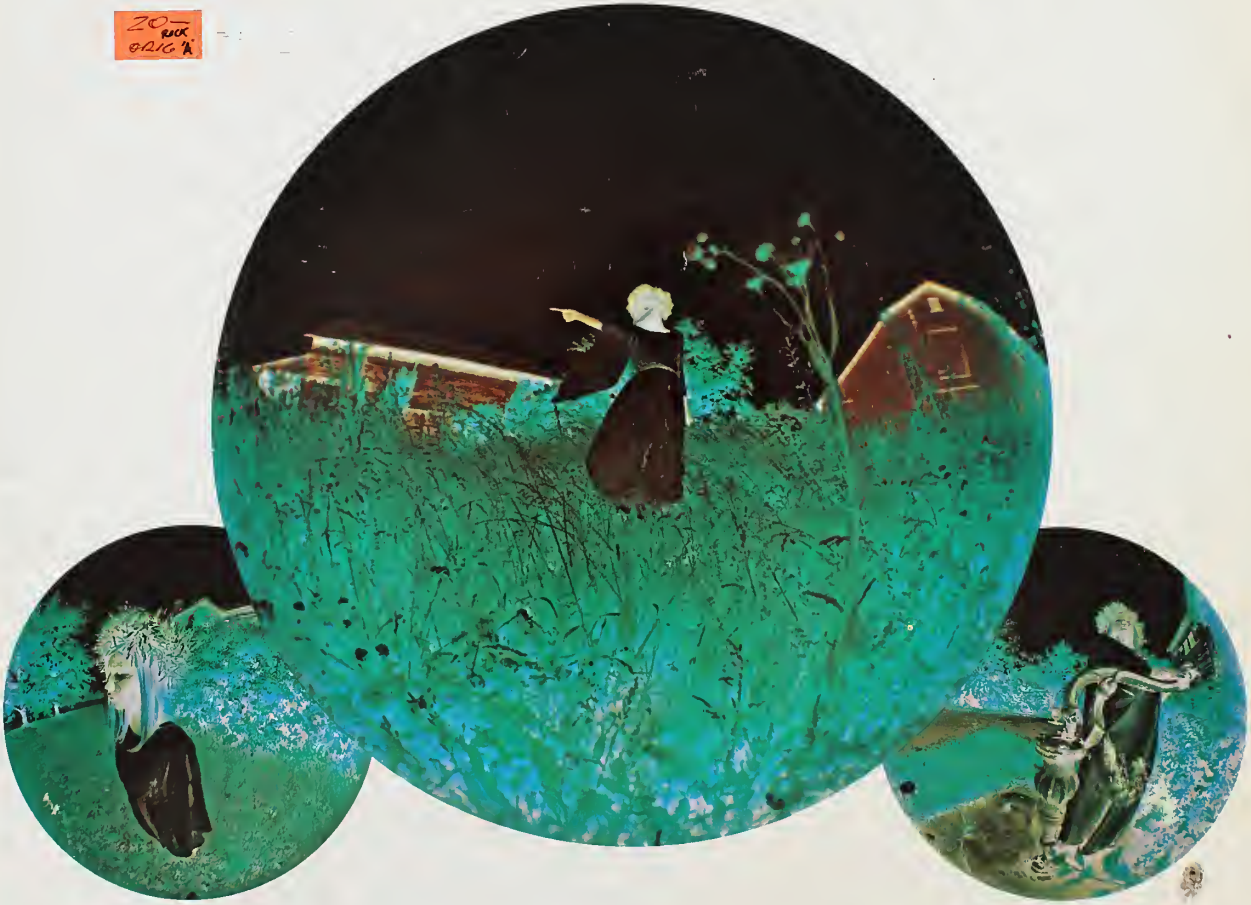
This stereo disc was cut by Monarch Record's exclusive and revolutionary half-speed disc mastering system developed originally for CD-4 Quad discs by JVC Labs. The result is a record almost totally free of surface noise and distortion, giving a transparent sound that closely resembles the original master tape. For best results play only on high quality playback equipment.

STEREO PHS 600-328
PLAYABLE ON MODERN MONAURAL EQUIPMENT

PHILIPS

The Advancement

ZOT ROCK 8.A.G.'A



Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois 60601 • Printed In U.S.A.

STEREO PHS 600-328
(also playable on mono)

PHILIPS

The ADVANCEMENT

JULIET — Arranged by: David Kinzie
(D. Kinzie), David Kinzie Music, (BMI). 2:56

PAINFUL STRUGGLE — Arranged by: Lou Kabok
(Bartok), Boosey & Hawkes Inc., (ASCAP). 6:55

STONE FOLK — Arranged by: Lou Kabok
(L. Kabok), Magyar Music, (BMI). 3:20

GRASS MASS — Arranged by: Gary Gerono
(H. Gordon), Hal Gordon Music, (BMI). 2:26

SUNFLOWER — Arranged by: Lou Kabok
(M. Williams), Irving Music Inc., (BMI). 3:06

SHE — Arranged by: Lynn Blessing
(L. Blessing), Vibrant Music, (BMI). 1:56

MOORISH MODE — Arranged by: Lou Kabok
(L. Kabok & H. Gordon), Magyar Music / Hal Gordon Music, (BMI). 5:58

HOBO EXPRESS — Arranged by: Lou Kabok
(L. Kabok), Magyar Music, (BMI). 5:12

CHILD AT PLAY — Arranged by: Richard Thompson
(R. Thompson), Ferriswheel Publ., (BMI). 2:22

FALL OUT — Arranged by: Art Johnson
(A. Johnson), David Kinzie Music / MRC Music Inc., (BMI). 3:22

LOU KABOK — Bass, Fender Bass

HAL GORDON — Conga Drums & Percussion

COLIN BAILEY — Drums & Percussion

LYNN BLESSING — Vibes, Harmonica & Organ On "Fall Out"

RICHARD THOMPSON — Organ, Harpsichord

ART JOHNSON — Lead Guitars, Rhythm Guitars, Electric Guitars, Fuzz Guitars

JOHN DeROSE — Classical Guitar On "Sunflower" & "Painful Struggle"

☐ Music can no more stand still than the hands of a clock. It's a dynamic art, ever-changing, constantly probing, stretching the existing language to its logical limits, then breaking barriers to explore the uncharted. Such an advancement is a natural course of events. No one would try to hold back experimentation; nor is any august body about to declare a moratorium on artistic development.

☐ Such changes are equally true of musicians and groups of musicians. One of the most successful combos on the jazz scene during 1967-68 was the soft-sell, exotically cerebral quintet fronted by Hungarian-born Gabor Szabo. Since music begets music and ideas generate more ideas, it should come as no surprise that this group is an offshoot of, or as co-leaders Lou Kabok and Hal Gordon prefer, an advancement from Gabor's combo.

☐ For all practical purposes, The Advancement was launched in the spring of '69, with invaluable encouragement from a bearded prophet who knows every facet of the music business: Rudy Onderwyzer, Shelly Manne's partner in his Hollywood jazz emporium, Shelly's Manne-Hole. The group is not merely an advancement by virtue of its name or derivation. Individually and collectively, the members have demonstrated in this debut album that it is possible to look ahead by synthesizing elements of the past—sort of an "advance to the rear."

☐ In the opening number, *Juliet*, written by producer Dave Kinzie, they prove this thesis with Shakespearean eloquence. The tune is a delicate waltz, played by the sensitive flute stop of the organ by Richie Thompson. The light stroke of the tree bells by Hal Gordon adds a gossamer flavor to the treatment that can only be categorized as "Renaissance rock."

☐ *Painful Struggle*, by Lou Kabok (with a little help from his countryman, Béla Bartok), begins with Lynn Blessing's legato vibes over a guitar and bass ostinato that simulates a quasi-march until Lou takes a mournful bass solo. His bowing, especially in the lower register, resembles the prayerful incantations of a Cantor. The bass ostinato returns, a bit faster than the opening vamp. Hal adds a Latin accent; Art Johnson jabs chordally with guitar and Colin Bailey's cymbal slashes punctuate the rock flavor that eventually releases the tension of the painful struggle.

☐ *Stone Folk*, also by Lou, is based on a 300-year-old Hungarian folk song. Mele unison voices intone a plaintive melody over a descending root. Art provides a busy guitar background, then, via overdubbing, contributes a fuzz tone chorus that updates the ancient melody with a vengeance. The voices return to close out the track.

☐ *Grass Mass* may sound like an invocation to pot, but actually it's an exercise in 5/4 by Hal Gordon. Not the usual division of five: this is accented by 1-2, 1-2-3, rather than placing the 1-2-3 cluster first. Richie's organ leads a concerted (mass) sound goosed by Hal's Latin backing. Art takes a stinging, funky solo on guitar and the group reaches peak intensity before quietly fading away.

☐ *Sunflower*, Mason William's lyrical melody, was originally intended for a ballet. Thompson's flute stop on organ gives it a bittersweet taste without losing its essential balletic feel. Art adds a triplet feel on guitar and Hal's use of finger cymbals, which bled over to the organ mike, lends a detached mood to the waltz.

☐ *She* is Lynn Blessing's contribution and it takes the form of a pensive melody stated by vibes over broken guitar chords. For added depth, Lou "bows" his rhythmic underpinning.

☐ *Moorish Mode*, co-written by Lou and Hal, begins with an ad lib bass cadenza. It's highly intellectual until Lou lays down a sensual Near Eastern tempo that is picked up by the rest. Art solos over the hyperactive rhythm which reaches a climax in a fascinating, intense duologue between Hal and Colin. Not given to exaggeration, Hal said of this percussive conversation "this is the best conga playing I've ever done on record." Agreed.

☐ *Hobo Express* finds its composer (engineer?) Lou Kabok again starting with a cadenza that segues to a down home blues (if by "down home" here we can find the Sugar Hill section of Budapest) with a countrified flavor coming from Lynn on harmonica before switching to vibes for a solo.

☐ *Child At Play*, by Richie Thompson, makes use of oboe stop on organ, while the tune subtley switches from 3/4 to 4/4. The shifting of accents is so effortless, you'd swear it was done by mirrors.

☐ *Fallout* is Art Johnson's acid rock testimony and he furnishes a hard rock foundation while Lou switches to a more appropriate electric bass and Colin unpacks his sledge hammer to gavel his conviction. Lynn switches to organ for this one and by the way that Art bends his tones you know the group is really into the tune. No turning back. Just turning on.

☐ There's something here for every taste: jazz, rock, country, ethnic—and while many groups have spread their musicianship thin trying to go in various directions to appeal to diverse audiences, this group speaks each idiom with believability and eloquence. They're not showing off; they just happen to be unlimited. That in itself happens to be quite an advancement.

About The Musicians:

☐ *Lou Kabok*, a native of Hungary, studied bass at the Bela Bartok Conservatory, covered the whole spectrum from club and studios to symphony orchestras. He escaped during the infamous 1956 uprising, came to the United States and settled in California, joining Gabor Szabo in 1967.

☐ *Hal Gordon*, Philadelphia-born percussionist, started his professional career with Woody Herman, then began touring with singer Frankie Randall. He gravitated to Hollywood in '63, worked with Don Randi, then Terry Gibbs before joining Gabor in '66.

☐ *Lynn Blessing*, vibist, hails from Indiana, where he first played with Freddie Hubbard. He came to Hollywood in 1958 and worked with Joe Loco, Paul Horn, Tony Bennett, Martin Denny, Ray Crawford. More recently he has been an integral part of the Cosmic Brotherhood and the Jazz Corps, and now boasts his own LP on the Epic label.

☐ *Colin Bailey* didn't start playing drums until he was four. Moved from his native England to Australia and first came to the Colonies in 1961 with the Australian Jazz Quartet, then joined Vince Guaraldi, Vic Feldman, Benny Goodman, George Shearing, recorded with Frank Sinatra, played with Miles Davis and has been concentrating on studio and TV work for the past two years.

☐ *Richie Thompson*, organ and harpsichord, is a San Diego native who has lived most of his life in Los Angeles. He had a sextet in Sweden, toured the United States with the Beach Boys, accompanied the Modernaires and Ann Richards. He is currently the arranger for the Association, music director for Glen Yarbrough, and works with John Klemmer's combo as well as with the Cosmic Brotherhood.

☐ *Art Johnson*, at 24, is the youngest member of The Advancement. He is also a San Diegan, who dropped out of college to concentrate (in other words teach himself) guitar. After working around San Diego, he worked in Las Vegas then toured Alaska with Gary Peacock. Since early '69, Art has been living in Los Angeles and has become a fixture in the studios.

☐ *David Kinzie*, born in Indiana, is a singer by choice and a producer through necessity. Since coming to Hollywood in '62, his credits have included: the records "Beach Party" and "Monster Mash"; over a hundred recording sessions in various capacities from singer to arranger to producer; as well as composing and conducting the music for two motion pictures.

☐ Among the "thank-you-for-making-this-album-possible," The Advancement places the name of Lennie Roberts number one on the list. Lennie is a remarkable engineer: a cool, composed manipulator of dials and buttons who didn't hesitate to vary the voltage in his console to match the varying speed of an off-pitch instrument.

Harvey Sidora, West Coast Editor of DOWN BEAT. Also Writer for the HOLLYWOOD REPORTER

This modern record can be played with every modern light-weight pick-up.
The stereo sound, however, is reproduced only when stereo equipment is used.

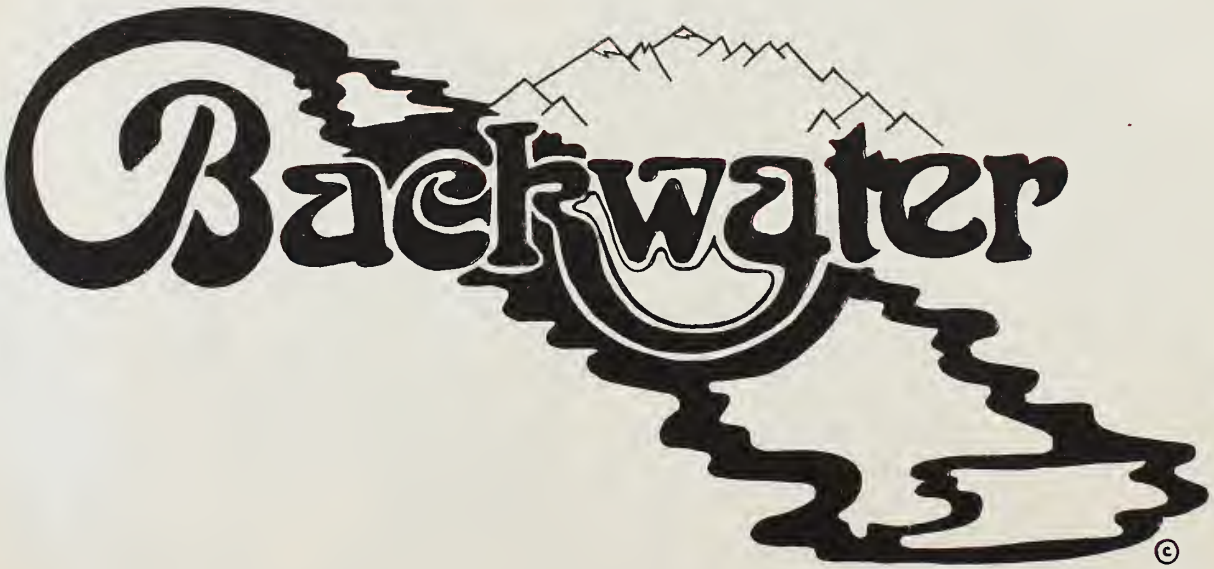
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STUDIO SIDE

Recorded at New London Rec'd
Birmingham, Ala
March - August 1976

1) ALTO EGO
(L. HARDIN)

LARRY HARDIN - Alto & Tenor Sax
SCOTT PETTERSEN - DRUMS
ROBBY CATLIN - BASS
TRIPPE THOMASON - CLAVINET & RHODES
JERRY GROOM - GUITAR
MIKE RIVES - TROMBONE
JEFF BAKER - TRUMPET

2) LOVE IS ALL I'M AFTER
(R. CATLIN)

ROBBY CATLIN - GTR, BASS, PERCUSSION
LARRY HARDIN - SAX - Percussion & VOCALS
SCOTT PETTERSEN - DRUMS - Percussion
TRIPPE THOMASON - RHODES -
PATSY BAUGH, JANET MARTIN > BACKGROUND VOCALS

3) NAILED TO THE FLOOR
(T. THOMASON)

TRIPPE THOMASON - RHODES, CLAVINET, MOOG
LARRY HARDIN - SAX
ROBBY CATLIN - BASS - PERCUSSION
SCOTT PETTERSEN - DRUMS - Percussion
JERRY GROOM - GUITAR
TOM NIST - PERCUSSION

4) 14th Ave. So.
(T. THOMASON)

TRIPPE THOMASON - GRAND PIANO - VIBES
ROBBY CATLIN - UPRIGHT BASS
SCOTT PETTERSEN - DRUMS
LARRY HARDIN - CLARINET

5) I AM BLIND
(T. THOMASON)

TRIPPE THOMASON - RHODES, GRAND PIANO, PERCUSSION
SCOTT PETTERSEN - DRUMS
ROBBY CATLIN - BASS
LARRY HARDIN - SAX, PERCUSSION
JERRY GROOM - GUITAR
MIKE MATOS - CONGOS

6) JUST HANGIN' AROUND
(BACKWATER)

SCOTT PETTERSEN - DRUMS, VOCALS, TRUMPET
LARRY HARDIN - TENOR & BARITONE SAX, PERCUSSION
TRIPPE THOMASON - RHODES, CLAVINET, VOCALS
ROBBY CATLIN - BASS, VOCALS
DOUG GERRARD - GUITAR
HAND CLAPS & PARTY - BACKWATER

LIVE SIDE

Recorded live at the Midnight's Voice
on July 15, 1976, BIRMINGHAM, Ala
with PRESTIGE's Remote Van

All Photography: Greg Reardon

1) SUNFLOWER
(F. HUBBARD)

2) PAIR 'O' DICE
(BACKWATER)

3) SPANISH EYES
(R. CATLIN S. PETTERSEN)

4) A SONG FOR DON
(T. THOMASON, L. HARDIN)

TRIPPE THOMASON - RHODES
ROBBY CATLIN - BASS, VOCAL
LARRY HARDIN - SAXES & PERCUSSION
SCOTT PETTERSEN - DRUMS, VOCAL

Studio Side engineered by TOM NIST
LIVE Side engineered by GASTON NICHOLS & STEVE GERRARD
MIXED at NEW LONDON by TOM NIST
MASTERED at MASTERFONICS by MAC EVANS
Nashville, Tenn.

Produced by TOM NIST & BACKWATER

SPECIAL THANX TO: OUR PARENTS, DON, ANDY, JAY, DAN, THE WATSONS, THE MATOS, Allen & Deb, Scott Bernstein, Bill, Joyce & Dylan, GREG, NEVA, ?, IKE, Charlie, Walter, Van, Wilson, John & Deb, JAN, GINNA, PATTY, JIM, LeRon, Ed & Bill, BROWNE, LYNN, Mark, GASTON, STEVE, Terri, Nancy, Bill Gavin, Tom & Julie, Lee Moore, Paul Fuller, Jim Brown, PANLA, EDGAR WINTER, ANDREW, Carl, charles, Ann, JOHN HAMMOND, JOE, DENNIS, CLINT, JIM, TERESA, DONNA, Miller Beer, COLUMBIA & MEXICO & GOD

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JETSEX
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AURORA
RIVERSONG
TAMA

Lionel Hampton
Saturday Night JAZZ Fever

Produced, Arranged & Conducted by
TEO MACERO



Over the years I've been involved in many recordings with the Great Hamp, but I can't think of one that has been as much fun as "SATURDAY NIGHT *JAZZ* FEVER." It was a great experience. The musicians on the date were in awe of Hamp and played brilliantly. It was quite an honor for them; after all he is truly one of the great jazz artists of the 20th Century—a giant in American music.

Hamp, too, was very impressed with the superb musicianship of his co-players, great young jazz artists like Al Foster, Mike Nock, George Young, John Scofield, George Devens, and Richard Laird. Together with the Great Hamp they brought new life and fire to the great Bee-Gees' score from "Saturday Night Fever."

This recording brings forth Hamp at his very best. He keeps spinning out new and exciting ideas, always creating, bringing out the very best in all his co-musicians, pushing their enormous talents to the limit.

It was a grand experience for me to record this album of contemporary songs with my dear friend, Hamp, and we hope you like it.

TEO MACERO

Side I

1.	**HOW DEEP IS YOUR LOVE (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	5:25
2.	**MORE THAN A WOMAN (B. Gigg, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	8:21
3.	**YOU SHOULD BE DANCING (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	9:20

Side II

1.	**STAYIN' ALIVE (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music Inc.) (Unichappell Music BMI)	6:08
2.	**JIVE TALKIN' (B. Gibb, R. Gibb, M. Gibb)** (Casserole Music Inc.) (Unichappell Music BMI)	8:24
3.	**NIGHT FEVER (B. Gibb, R. Gibb, M. Gibb)** (Stigwood Music INc.) (Unichappell Music BMI)	9:27

LIONEL HAMPTON	Vibes, Marimba
AL FOSTER	Drums
MIKE NOCK	Keyboard
GEORGE YOUNG	Woodwinds, Saxes
JOHN L. SCOFIELD	Guitar
GEORGE DEVENS	Percussion
RICHARD LAIRD	Bass
TEO MACERO	Tenor Sax
LYNN WILLIAMSON	Vocal

Executive Producer: Frank Military
Recorded at Chappell Recording Studios, N.Y.C.
Engineer: Julian McBrowne
Mixed at Ultima Sound Studios, Blauvelt, N.Y.
Engineer: Mitch Ames

Our special thanks to Frank Military of Chappell Music Co., without whose assistance this project would not have been possible.

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Crystal Fantasy



SIDE 1

1. Most Holy Trinosophia 5.17
2. Sunrise — First Light 2.54
3. Octavia 3.39
4. Magical Iridescence 2.36
5. Dream Odyssey 2.32
6. The Mystic Wanderer 3.10
7. Reflections on a Moonlit Stream 2.35

SIDE 2

1. Crystal Fantasy 3.00
2. Ancient A'bode 3.05
3. Sacred Temple Dance 3.56
4. Radiant Rainbow Prism 4.50
5. Land of Enchantment 2.45
6. Keepers of the Flame 3.57



All music composed, arranged and produced by Michel Genest.
Additional keyboard play and composing on *Most Holy Trinosophia* by Wayne Kingsbury

Mastering and recording at Michel Genest's personal studio, April-July 1984

Final mixing, editing and mastering at Beggar's Banquet Recording Studios, July 30-31, 1984
Engineering by Warren Dennis

Cover art by Aeolish, detail from *The Blue Ray*

Design by Gabrielle Rohmer

Michel Genest

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Sona Gaia Productions
Postbus 6037
2001 HA Haarlem, Holland
Tel. 23/321802
1845 N. Farwell Ave
Milwaukee, WI 53202
Tel 414/272/6700
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hymn to a new age ✡
swami kriya ramananda



HYMN TO A NEW AGE

SWAMI KRIYA RAMANANDA

Side one

City Indigo (6:30)

A tone poem for bass flute, played in an uncommon scale, based on the fundamental and harmonic overtones of the gong.

All of the music in this album is composed in atypical scale structures. The pitch of the flute has been slightly altered and played in an "edge" technique, to accentuate the harmonics.

Nocturne (12:30)

A gentle sonic bath, designed to help decondition one's aura, and to relieve some of the stresses one so often finds in industrialized cultures.

This is a non-musical composition based on a larger work — "Night Waves" — soon to be released on casette tape.

At the conclusion of this piece, remain quiet for a few moments.

Side two

Hymn to a New Age (21:30)

This is a unique, haunting, and beautiful musical journey. The western ear should find it melodically pleasing despite its unconventional scale.

For better sound balance, those stereo systems with speakers placed on the floor may need to reduce the bass level. The use of headphones may be a useful guide for level adjustment.



Swami Ramananda (E. Christmas) is a western-born Kriya Yoga mystic and an ordained priest through the Temple of Kriya Yoga of Chicago.

All compositions are by Swami Ramananda, and all instruments are played by Ramananda. Voice structures by Lynne Kindschi.

Instruments: Bass flute, gong, synthesizers.

Cover design and photography by Ramananda.

Many thanks to Bonnie Byrd and Carol Zimbelman for their assistance.

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If once the whole world I could see
On free soil stand
With the people free
Then to this moment might I say
Linger awhile
So fair thou art

SIDE ONE

1. BREAK OF DAWN :32
2. FLY 4:41
3. LITTLE CHILDREN 3:05
4. CHRISTINE 2:12
5. SPEED :14
6. CRYSTAL BALL 1:03
7. NOBODY 4:00

SIDE TWO

1. D.D. 3:15
2. LAND OF SENSATIONS & DELIGHTS 2:48
3. THE TIMES 2:20
4. MAGICAL FINGERS OF MINERVA 2:52
5. DEAD 4:22

ALL SELECTIONS WRITTEN BY JAY KAYE & PUBLISHED BY PEQUOD MUSIC, INC. ASCAP
ARRANGEMENTS: R. W. BUCKLEY MUSICAL & TECHNICAL PRODUCTION: R. H. SPURGIN
PRODUCED & RECORDED AT VANCOUVER RECORDING, CANADA
COVER CONCEPT: GERHART SOMMER, PH. D. PHOTOGRAPHY, ART DIRECTION: RAY LEONG

BULL OF THE WOODS

INTERNATIONAL ARTISTS PRODUCING CORP.

IA-LP 9 STEREO



SIDE ONE

1. LIVIN ON (Sutherland-Hall)
2. BARNYARD BLUES (Sutherland)
3. TILL THEN (Sutherland-Hall)
4. NEVER ANOTHER (Erickson-Hall)
5. ROSE AND THE THORN (Sutherland)
6. DOWN BY THE RIVER (Sutherland)

SIDE TWO

1. SCARLET AND GOLD (Sutherland)
2. STREET SONG (Sutherland)
3. DR. DOOM (Sutherland-Hall)
4. WITH YOU (Leatherman)
5. MAY THE CIRCLE REMAIN UNBROKEN (Erickson)

CREDITS:

Produced by: RAY RUSH
Engineers: HANK POOLE, JIM DUFF and FRED CARROLL
Cover: LLOYD SEPULVEDA
Publisher: TAPIER MUSIC-B.M.I.

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KSBS 2020 STEREO

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CALDARA

STABAT MATER

SIDE 1

I. "THE MOTHER STOOD"
"Stabat Mater"

II. "WHO IS THE MAN"
"Quis Est Homo"

III. "SHARE WITH ME THE PAIN"
"Tui Nati Vulnerati"

TIME: 15:00

SIDE 2

IV. "VIRGIN OF VIRGINS"
"Virgo Virginum"

V. "MAKE ME CARRY THE DEATH OF CHRIST"
"Fac Ut Portem Christi Mortem"

VI. "IN FLAMES MAY I NOT BE BURNED"
"Flammis Ne Urar Succensus"

VII. "CHRIST, WHEN I LEAVE THIS LIFE"
"Christe, Cum Sit Hinc Exire"

TIME: 15:00

Concept, Production & Supervision:	BeeZee Music Productions (s.b.)
Asst. Production Supervision:	Glenn Hart
Production:	Robert Margouleff (v.s.b.) John Atkins John Corigliano
Moog Programming, Interludes & Synthetic Speech Techniques:	Robert Margouleff
Moog Keyboards:	John Atkins
Moog Diction:	Robert White (tenor)
Continuo:	Toby Saks (cello) John Atkins (harpsichord)

English Text Spoken By: Malcolm Cecil
Translation From The Latin: John Atkins

Engineering:	Robert Margouleff Malcolm Cecil
Recordists:	Buzz Richmond Paul Shands

Thank you Gus Gossert
Publishing: Musical Interludes — Village Green, Coriolanos Music Co. / Kama Rippa Music, Inc. (ASCAP)

Fortune doll photo taken at Hubert Museum, N.Y.C.
Photographer: Melchior DiGiacomo

Section I
Stabat Mater dolorosa,
juxta crucem lacrimosa,
dum pendebat Filius.

Cujus animan gementem,
contristatam et dolentem,
pertransivit gladius.

O quam tristis et afflicta
fuit Ille benedicta
Mater Unigeniti.

Quae mogrebat et dolebat,
pia Mater, dum videbat
nati poenas inclyti.

Section II
Quis est homo qui non fleret,
Matrem Christi si videret,
in tanto supplicio?

Quis
quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.

Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

Eja, Mater, fons amoris,
me sentire vim doloris
fac ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Sancta Mater,
sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Section III
Tui nati vulnerati,
tam dignati pro me puti,
poenas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.

Section IV
Virgo virginum praeclara,
mihi jam non sis amara:
fac me tecum plangere.

Section V
Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Fac me plagis vulnerari,
fac me cruce inebriari,
et cruore Filii.

Section VI
Flammis ne urar succensus,
per te, Virgo, sim defensus
in die judicii.

Section VII
Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.

Quando corpus morietur
fac ut animae donetur
paradisi gloria.

Amen.

Amen.

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CRI-112

A POEM IN CYCLES AND BELLS
FOR TAPE RECORDER AND ORCHESTRA

by OTTO LUENING and VLADIMIR USSACHEVSKY

Members of the Royal Danish Radio Orchestra
Conducted by OTTO LUENING
Technical supervision by V. USSACHEVSKY

SUITE FROM "KING LEAR"
by OTTO LUENING and VLADIMIR USSACHEVSKY

AMONG all the musical innovations that have taken place in the twentieth century, none has been more dramatic in its reassortment of traditional values than the composition of music for tape recorder, with the recorder acting both as a creative medium and as a performer. This development has, in one action, exploded the element of sound much as the cyclotron has shattered the atom, reducing the component parts to a state of such non-connotative simplicity that they can be reassembled, combined, and spun out in time as an utterly new kind of music. Electronic developments have made it possible to separate fundamentals from their overtones; to pick and choose among these overtones the ones that satisfy the needs of the tape composer at a given moment; to superimpose abstracted sounds one upon another. A single timpani stroke can be manipulated by electronic instruments and by the tape recorder until it has produced a whole bevy of non-associative sounds ranging from almost inaudible depth to inaudible height. The intonation of a human voice, a drip of water, an auto horn, or a pure, electronically produced tone — all or any can be used. Rather than an impoverishment of materials, the composer is presented with a universe of aural substance so vast that severe disciplines must be self-imposed in its examination.

Otto Luening and Vladimir Ussachevsky, composers of the three tape recorder works presented on this disc, arrived at their new locations by different routes. Luening, who was born in Milwaukee, Wisconsin in 1900, first heard of the possibilities of electronic music during his studies with Busoni in Zürich, Switzerland. He subsequently enjoyed an extensive career as conductor and instrumentalist, directing, during the course of it, the world premieres of Menotti's opera, "The Medium," Virgil Thomson's "The Mother of Us All," and his own "Evangeline." His catalogue of compositions for traditional instruments runs to several pages of small type.

Vladimir Ussachevsky, who, like Mr. Luening is a member of the music faculty at Columbia University, began his experiments with tape recorder in the winter of 1951 and presented a public demonstration of these experiments on the Composers Forum series in the Spring of 1952. Born in Hailar, Manchuria, of Russian parents, he arrived in this country in 1930, completing his education at Pomona College and, with Howard Hanson, at the Eastman School of Music. In the fall of 1953 he collaborated with Mr. Luening in the creation of the first major work for tape recorder and orchestra in which a tape recorder was used as a solo instrument. This work, commissioned jointly from the two composers by the Louisville Orchestra, was entitled "Rhapsodic Variations for Tape Recorder and Orchestra" and received its premiere on March 20, 1954.

POEM IN CYCLES AND BELLS by Otto Luening and Vladimir Ussachevsky (BAND I) was commissioned by conductor Alfred Wallenstein who, in 1954, requested a private hearing of the entire repertoire of tape music composed both jointly and separately by Messrs. Luening and Ussachevsky. He then suggested that two solo tape compositions "Incantation in Space" (Luening) and "Sonic Contours" (Ussachevsky) could be changed and expanded into a single composition for tape recorder and symphony orchestra.

The composers were immediately interested in the project and worked on it through the summer of 1954. The first step was to transcribe the solo part, which was taken by ear from the tape recorder and notated on the conductor's score as accurately as possible. The total structure of the work, which was planned by the composers in conference, is as follows:

The materials of the first section are presented by the orchestra alone. After an introduction by woodwinds, strings, and horns, the harp, glockenspiel, and clarinet are blended and introduce a short passage based on a combination of C sharp minor, E minor, and A minor chords. A bridge leads to trill passages in the woodwinds. Then a solo for horn and chimes introduces a ballad-like theme, which is played by the violins. Joining them alternately are woodwinds, trombones, trumpets, and glockenspiel.

The preceding material is now played by the tape recorder. With the flute as a sound-source, numerous complex variations and transformations are presented. There is a delicate orchestral background of muted strings and occasional solo winds with triangle. The tape recorder plays the ballad-like theme alone, elaborately varied and developed in the background. Celeste, harp, English horn, glockenspiel, and 'cello enter pianissimo, re-stating the theme, while the tape recorder brings its variations to a high point and then tapers away. There is a brief transition into the work's second section.

An orchestral transition follows with a terse, forte announcement of a harmonic progression from which much of the material in the following section is derived. The interval of a minor second figures predominantly as a dissonant factor, melodically and harmonically. The tape recorder enters, serving as a low, bass pedal to an expanded re-statement of the previously heard chords.

Now come a series of low, bell-like notes, and new thematic material is introduced rhetorically by the tape recorder. A long, slightly metallic melodic line occurs against a background of low chords, which increase in volume and frequency to burst in organ-like harmonic clusters.

As the melodic line disappears in a final low, metallic crescendo, new material enters. A modal theme is presented in canonic imitation by sounds resembling a Balinese gamelan orchestra. As this section nears completion, other faint, tinkling bells are heard, followed by strangely distorted voices.

The orchestra begins to enter very quietly and the tape recorder introduces an insistent rhythm which continues to the end of the piece, having the effect of a maze of echoes, always receding into the distance and intertwining with a dance-like tune. The orchestra is restrained until the finale, when it emerges over the pulsating mass of sound and marches on to a forceful, polytonal ending.

A PIECE FOR TAPE RECORDER by Vladimir Ussachevsky (BAND II) fully exploits the instrument as a creative medium. Extensive blending of timbres, transposition of pitches, and a careful control of dynamic properties has resulted in a composition wherein little is recognizable as to the origin of the sounds. The materials have been economically used and carefully developed by means of electronic manipulation as well as by traditional, instrumental techniques of thematic development. The composer feels that the work requires no elaborate explanation in order to be appreciated, although, he says, "a variety of subjective interpretations is indeed welcomed from each listener according to his own taste and imagination".

SUITE FROM "KING LEAR" by Otto Luening and Vladimir Ussachevsky (BAND III) — When called upon by Orson Welles to provide an abstract background score for his New York City Center production of Shakespeare's "King Lear," the composers found it necessary to develop a good deal of new material, tailoring it to the director's conception. From a total of between forty and fifty cues used in the play, this recorded excerpt has been drawn.

The brief sequence highlights two major episodes in the tragedy: the Storm Scene and Lear's madness. The impact of the brutal storm is portrayed by a howling ascent of grotesque and noise-infused chords. Splashes of impressionistic color break through like calls from another world. The storm dissolves into a quiet, mysterious movement which is used throughout the play to underline a mood of ever-deepening tragedy. Next come the cold and lonely sounds suggesting Lear's madness, as he wanders in his fantastic dress of flowers and jingles. A more complex version of the mysterious sonorities, with occasional echoes of the storm, closes the brief excerpt.

THE FORTUNATE ISLANDS for String Orchestra

by WILLIAM BERGSMA

Orchestra of the "Accademia Nazionale di Santa Cecilia-Roma" conducted by ALFREDO ANTONINI

A PIECE FOR TAPE RECORDER
by VLADIMIR USSACHEVSKY

In the summer of 1937, he reports, "I hid the lack of a high school diploma and enrolled in my first formal composition course in the University of Southern California, taught by the visiting Howard Hanson." The session lasted six weeks. At its termination, Bergsma was invited to send the score of his ballet, "Paul Bunyan" (for puppets and solo dancers), to Dr. Hanson at the Eastman School of Music. He did so, and as a result, a Suite drawn from the score was broadcast by the Eastman-Rochester Orchestra. Hanson subsequently staged the ballet, with somewhat altered scenario. Pierre Monteux broadcast still another Suite drawn from the original score, and a chain of about twenty-five performances and broadcasts was set off.

Bergsma began his studies at Stanford University in 1938, and two years later entered the Eastman School of Music. There he remained until 1944, first as a student, and then as a Teaching Fellow, studying composition with Dr. Hanson and orchestration with Bernard Rogers.

Prizes, grants, and performances began to follow on each other's heels. In 1942, while he was still a student at Eastman, Bergsma's First String Quartet was given its premiere by the Gordon String Quartet. In 1943, the work was awarded the Bearns Prize; in 1945 it won an award from the Society for Publication of American Music. In 1942, a ballet entitled "Gold and the Señor Commandante" was staged, and excerpts from the score were recorded for Victor by Howard Hanson and the Eastman-Rochester Orchestra. A "Symphony for Chamber Orchestra" was commissioned by Town Hall, New York, in 1943, and in the same year, Bergsma's "Music On a Quiet Theme" was given a special publication award in the Independent Music Publishers' Contest. The year 1944 brought forth a Second String Quartet, commissioned by the Koussevitsky Foundation. This work, like the Quartet completed in 1942, was given its first performance by the Gordon String Quartet.

The following year, the composer took up residence in New York City. He arrived early in 1945 and by May of that year was the recipient of the National Institute of Arts and Letters' award for $1,000. His appointment to the faculty of the Juilliard School of Music came a few months later, closely followed by the award of a Guggenheim Fellowship. In 1947, Carl Fischer, Inc. commissioned the composer to write "The Fortunate Islands" in honor of the twenty-fifth anniversary of the League of Composers. The work was composed during the period of Bergsma's Guggenheim Fellowship, which he spent, appropriately to his project, on the Caribbean island of Jamaica. The score, as here recorded, represents a later, revised version dating from 1956.

One is not surprised to hear the composer state with regard to Jamaica: "My imaginings took a certain color from the disturbing beauty of that island," for passages of portentous loveliness present themselves at every turning in the score of "The Fortunate Islands." The title, says Bergsma, was taken from "a rather slighting paragraph by Sir Walter Raleigh":

"He (the artist) stands on the promontory and watches the shore beneath. He sees the sailors struggling in the surf and pities them; but he cannot aid them or even suffer with them. He does not guide the ship . . . nor discover the Fortunate Islands.

"This perfectly accurate statement annoyed me. Discovery, in his own field, is precisely the purpose of a working composer. While I had never located a new island, I could imagine one. I could bring back a sound in celebration of discovery.

"If I were to discover the Fortunate Islands, this piece is what they would sound like. They would have beauty (the slow introduction); energy (the Allegro); they might have elements of ritual or terror beyond my comprehension (a slashing passacaglia with one recurrent counter-tone, deliberately out of tune); of changing dance; and, finally, despite great variety, my Islands would have one spirit . . . an overall serenity." *The Fortunate Islands* is published by Carl Fischer Inc.

Notes by LESTER TRIMBLE

COMPOSERS RECORDINGS, INC.
170 West 74th Street, New York 23, N. Y.

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one of you

14 I Never Give In

When I was still young I believed in fairy tales,
now I am among the people alone, hiding the fairy tales inside me.
I know the evil wins every time, no one resists it,
me I still believe in good, this rings in my soul:

He who is good truly good he will be rewarded,
he who is good truly good he will be rewarded,
he who is good truly good he will be rewarded,
he who is good truly good he will be rewarded.

I am not waiting for the reward I am already very rich,
I can at least trust myself ta ta ta ta ta ta ta.

15 Waiting For Your Return

Always waiting I am always waiting,
always waiting I am always waiting,
when you will return again,
when you will return again.

So just come, so just come,
so just come, so just come so just come so just come.:)

16 What Is It

Is it life or is it death who can tell what it is,
what is life and what is death who can tell the difference.
No one knows, no one knows, no one knows what is it.

Is it life or is it death who will answer me,
what is life for what is death for who will answer me.
No one knows and no one has a clue (scosc) no one knows what is it.
No one knows and no one has a clue, that one there is silent what is it.
What is it, what is it ....

I'm calling quietly I'm calling a long time who will answer me.
Is here life or is here death who will answer me.
No one knows and no one has a clue, the silence hurts what is it what is it.

I'm calling quietly I'm calling a long time who will answer me.

17 Riddle

I'm not a fish in the net,
nobody nobody will ever catch me.
I'm not available, he who wants me is looking in vain.

Nobody knows what I look like, nobody knows who am I,
he who grabs a little peace of me runs after bigger piece.

Do you know who I am, do you know who I am?
I'm not a fish in the net,
nobody nobody will ever catch me,
because
when I embrace someone, no one knows who I am,
when I leave offended, they are wailing please come back.
Do you know who I am, do you know who I am?

I'm not a fish in the net,
nobody nobody will ever catch me...

Thanks to Helen, Michelle, Michal and Anthony.

Licensed from Scarab Records and One of You
Translations by One of You
Mastered by Timothy Stollenwerk
Layout by Anthony Remple

Little Axe Records
LA•009

5012 NE 28th
Portland, Ore
97211



one of you

Side A is a collection of One of You's three 45s that were self released on her own Scarab Records in the early 1980s. The last 45 was released under the name of The Triffids but can be considered essentially a One of You performance.

1 Faded Flowers
A long long time ago
I got a beautiful doll
But it was stuffed with pins
When I complained, they said
Oh you fool, who told you to look inside

In the springtime of my days
Joy was always waiting
I was told that prince would come
No one told me when

Just faded flowers
And fallen leaves
Robbed of my fairy dreams
I'm left with tears

Why didn't they tell me that the world is graceless
I wouldn't find myself feeling so helpless

Now I know the reason why they didn't want to tell me
Who could bear to see this world reflected in the child's eyes

2 Life is Hard
We are on the moon well
You are on the moon well
I am on the moon
But who cares about world
But who cares about life

We will be everywhere
You will be everywhere
I will be everywhere

But we will lose our lives
But we will lose the earth

Life is so hard
Life is so hard
Life is so hard, you know

Cry little baby
Cry little baby
Cry little baby, cry

Life is so hard
Even for devils
They just wear happy masks

Cry little devil
Cry little devil
Cry little devil, cry

Life is so hard
Even for those who look like they don't care

Why do we do it
Why do we do it, why

Why do we make it
Why do we make it hard

When nobody wants to
When nobody wants to cry

Yes nobody wants to
Nobody wants to cry

3 Don't Be Desperate
I'm crying, I'm crying
I'm crying, I'm crying

Sad without hope
Why I am so sad, oh
Why I am so sad
Why I am so sad

Sad without hope
I'm crying, I'm crying
I'm crying, I'm crying

Don't be desperate
My dear friend
Every day will pass

You should have hope
Dearest friend
Sun will always rise

So stop being desperate
Every evil will go by
Try to sing with me
Sun will again cross the sky

I'm crying, I'm crying
Please stop crying, my dear friend
Keep this on your mind
It doesn't matter what's gone by
Earth is turning around

4 When The Sun Comes Up
When the sun goes up
I have to sleep
The whole world is crying
I can't bear it

Yes when sun comes up
I try to sleep
Don't want to suffer
I don't need it

Yes when sun comes up
I try to sleep
The whole world is crying
I can't bear it

Good night life, good night
For me day is night
Good night or I'll scream
Life is scary dream

I wanted to be like a god
See it all and hear it all
Now I'm glad I am not
Even the little I can see
Makes me say

Good night life, good night
For me day is night
Good night or I'll scream
Life is scary dream

5 Brainbroom
(Instrumental)

6 Invincible
(Instrumental)

Side B is a collection of mostly acoustic demos sung in Czech. They were never intended for public release. Tracks 7-17 translated from Czech.

7 Wishful Thinking
On the way home fell from the tree a blue leaf of mountain ash,
And I knew that once I eat it I will be absolved of all guilt.

8 Life is a Puddle
Life is a puddle very big puddle full of dirt,
everyone will get dirty everyone will get dirty without blame.
We have to look for a spring of clear water,
he who will find it will be free.
Wake up people wake up do not sleep,
You will find that fresh clear spring.
I am still looking for this spring of clear water,
he who will find it will be free.

9 Don't Be Desperate
(a czech version of)

10 A Cow's Song
How big cows are walking,
waiting in the line at the slaughterhouse,
calf with her mom, the calf is whimpering:
mom oh mom what are we waiting so long for,
where are our pastures,
and where is dad, I want to go to play again,
I want to go home, let's go home,
let's go home, let's go home.

11 The Leaf
Leaf is falling, falling down,
I'm so alone, always alone,
waiting for a light if you have it,
waiting for a miracle, perhaps you'll give me.
I'm so alone, always alone,
leaf is quietly falling down.
I'm so alone, always alone.

12 Ray of Sunshine
You are my ray of sunshine,
you are my ray of sunshine,
but the sun did not come out,
but the sun did not come out.
Cloud oh clouds do you see my tears,
clouds oh clouds do you see my face.
Clouds oh clouds go away soon,
clouds oh clouds let that shine through.
I'm waiting for a ray of sunshine,
I'm waiting for a ray of sunshine,
but the sun did not come out,
but the sun did not come out.

13 You Kill
If you want to be a good person you cannot live from suffering,
every day there is so much crying just to fill the stomachs. Yeah
if you want to be a good person you cannot live from suffering,
every day there is so much crying just to fill the stomachs. Yeah
You are killing, with every mouthful you are killing.
You are killing, to live you kill.
You are killing, you do not know who you are killing,
you are killing, with every mouthful you are killing.
Although the humankind is old has no knowledge of animals,
lives from their suffering, we might as well eat people.
Cadavers, they are the same cadavers,
cadavers, you eat the cadavers.
Cadavers, everywhere are cadavers,
cadavers everywhere nothing but cadavers.

CRYSTAL



STAN HUBBS

FLP 1202

FLP 1202

CHA CHA CHA — MAMBO — MERENGUE

MONCHITO
and his
MAMBO ROYALS

PEDRO-PABLO CHA CHA CHA
TALK TO ME
ME GUSTO
THE MERRY MERENGUE
YOU'RE DRIVING ME CRAZY
MAMBO SHMAMBO

SUAVECITO CHA CHA CHA
THE MERENGUE GLIDE
TAKE IT AWAY
BAILANDO EL CHA CHA CHA
QUE ME VOY
YOU NEVER SAY YES-NO

---

1 - 12" FLP 1201

"CHA CHA CHA'S - MAMBO'S - MERENGUE'S"
RAMON MARQUEZ AND HIS ORCHESTRA
Featuring: DAMIRON & CHAPUSEAUX

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

1 - 12" FLP 1202

"CHA CHA CHA'S - MAMBO'S - MERENGUE'S"
MONCHITO AND HIS MAMBO ROYALS

◆◆

1 - 10" FLP 33001

"A DANCE DATE IN MAMBOLAND"
RAMON MARQUEZ AND HIS ORCHESTRA

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

1 - 10" FLP 33002

"TROPICAL RHYTHMS"
Featuring: ORQUESTAS TROPICALES

1 - 10" FLP 33003

"CALYPSO" As Played At
TOWER ISLE, JAMAICA, B.W.I.
Featuring: THE TOWER ISLANDERS

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

1 - 10" FLP 33004

"RUMBAS"
FABIAN ANDRE AND HIS ORCHESTRA

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

1 - 10" FLP 33005

"TAKE IT EASY"
With: MONCHITO AND HIS MAMBO ROYALS

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

1 - 10" FLP 33006

"MAMBOS"
RAMON MARQUEZ AND HIS ORCHESTRA

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

1 - 10" FLP 33007

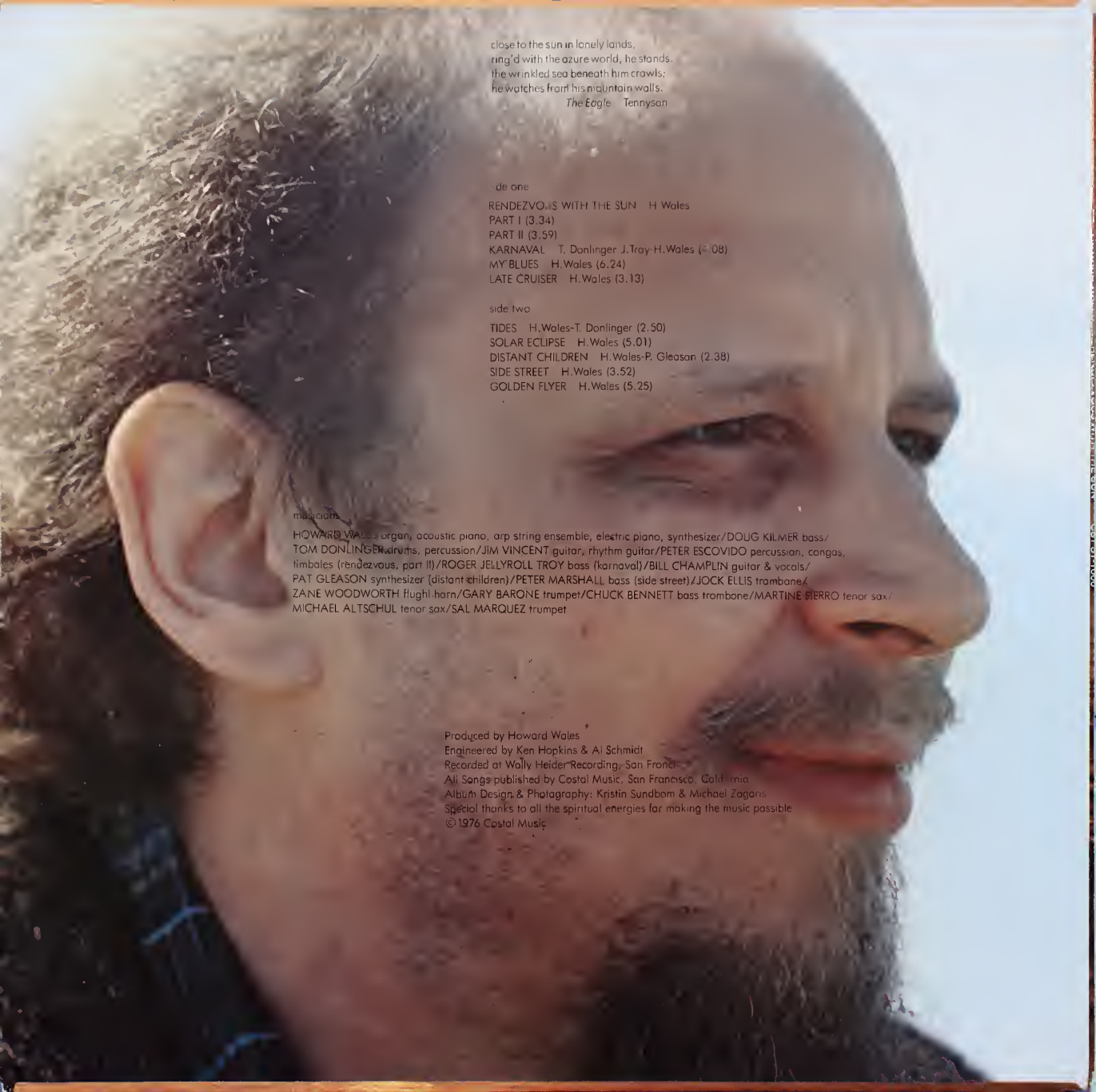
"MAMBOS"
DAMIRON AND HIS ORCHESTRA

FIESTA RECORD COMPANY, INC.

1619 BROADWAY
NEW YORK 19, N. Y.

Globe Albums, Inc., N. Y. 37, N. Y.
Printed and Packaged by


RENDEZVOUS WITH THE SUN
HOWARD WALES



close to the sun in lonely lands,
ring'd with the azure world, he stands.
the wrinkled sea beneath him crawls;
he watches from his mountain walls.
The Eagle Tennyson

side one

RENDEZVOUS WITH THE SUN H Wales
PART I (3.34)
PART II (3.59)
KARNAVAL T. Donlinger J.Troy-H.Wales (5.08)
MY BLUES H.Wales (6.24)
LATE CRUISER H.Wales (3.13)

side two

TIDES H.Wales-T. Donlinger (2.50)
SOLAR ECLIPSE H.Wales (5.01)
DISTANT CHILDREN H.Wales-P. Gleason (2.38)
SIDE STREET H.Wales (3.52)
GOLDEN FLYER H.Wales (5.25)

musicians

HOWARD WALES organ, acoustic piano, arp string ensemble, electric piano, synthesizer/DOUG KILMER bass/
TOM DONLINGER drums, percussion/JIM VINCENT guitar, rhythm guitar/PETER ESCOVIDO percussion, congas,
timbales (rendezvous, part II)/ROGER JELLYROLL TROY bass (karnaval)/BILL CHAMPLIN guitar & vocals/
PAT GLEASON synthesizer (distant children)/PETER MARSHALL bass (side street)/JOCK ELLIS trombone/
ZANE WOODWORTH flughl horn/GARY BARONE trumpet/CHUCK BENNETT bass trombone/MARTINE SIERRO tenor sax/
MICHAEL ALTSCHUL tenor sax/SAL MARQUEZ trumpet

Produced by Howard Wales
Engineered by Ken Hopkins & Al Schmidt
Recorded at Wally Heider Recording, San Francisco
All Songs published by Costal Music, San Francisco, California
Album Design & Photography: Kristin Sundbom & Michael Zagaris
Special thanks to all the spiritual energies for making the music possible
© 1976 Costal Music

DRY HIP ROTATION

- WORDS by:- P.H.
  MUSIC by:- J.S.P.
  ALL TITLES composed/arranged + produced by:- PETER HOPE + JONATHAN S. PODMORE (except U.I.F. - arranged by:- HOPE/PODMORE/PINDER)
- RECORDED + MIXED at VIBRASOUND on the 5th 6th/11th 12th/13th 16th of Sept. 1986
  ENGINEERING by:- ALAN FISH
- ℗ NATIVE MUSIC 1986 © NATIVE MUSIC 1986
- SLEEVE IMAGE by:- PHIL BARNES
  DESIGN by:- NAKED ART
  LABEL DESIGN + TYPESETTING by:- artwork
- THANK YOU:- AL, RICHARD + THE 26 PINS, RUSSELL, ALISON HARMONICA, SIMON + KEVIN
- * Available only on the 12" single (12NTV13)
  KITCHENETTE/THE UNKNOWN INDUSTRIAL FATALITY

KITCHENETTE

this it the minimum of things
grill bi—grill u
he was a meat minded man
kill breath with flex
i will hold it still as stone
i'll squeeze it 'til he quits his baching
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
and she yells as her trolley go's way
to the clatter of tin trays
she says "pour me out a whiskey, i'm frozen to the boots"

no use for a bunch of broken keys
bruised cheeks and knees
palms cracked from scrubbing at stone
heat fret
the clatter of efficiency
damesh blitz is overturning
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)

then the cooker fails us
you should never trust that oven
i could always smell the washing
i could almost taste the whiskey
we should maybe stay 'til morning

but she, stares
her chores become confusing as hell
her head tips back and she yells
she says "pour me out a whiskey i can't undo his boots"
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
hands—that are as skinny as twigs
dip into my life
maxed—by our conspiracy trap
disposing of the husband while consoling the wife
disposing of the husband while consoling the wife
disposing of the husband while consoling the wife

heat fret/heat fret/heat fret in a kitchenette (kitchenette)
heat fret/heat fret/heat fret in a kitchenette (kitchenette)
but she yells as her trolley goes way
to the clatter of tin trays
she says "pour me out a whiskey i'm trembling in his boots
so as the grates dig in
the mixer gets jammed
with a sick but with trouble and boots
we head from town
leave behind a half baked meal
and hope the kitchenette can keep from spiraling

Peter Hope: Vocals/Backing Vocals
Jonathan S. Podmore: Tape/Backing Vox/Cutlery/Pakistan
Cowan Oven/Robot Chef/Plates/Basses Janitor/Credit Tumble
Diner 400 C. Z. Gate/Stone
Alan Fish: High Hat
Barbara Wands Backing Vocal

CANAL

the banks of our great winding canal
splay their sides like a fat man
with sinks and baths are empty
and the water goes round and round again
for the fifth time
it's four in the afternoon
and folk make their way home
it's five in the afternoon
and we float down the fat canal
on a raft made of dis aided shoplifting
lashed together with chicken wire

pardung sardines well full

the workers on thers way home stop,
and lean on the backs of the canal in the hope
that they will not split
some turn and ask us hothes
"where will this water take us?"
some men pass to some
gods for the fifth time
it's half past five and the sun dies crish
and from my raft I see
a trickle of water break over the edge
suddenly the patient world is disappear
bens ath the upturned sell
and i sail through town
on a wave of dishwater

Peter Hope: Vocals/Backing Vocals
Jonathan S. Podmore: Tape/EMS Synthi AKS/Backing Vocals

217

no plunge
no bag of rags
dress end
no drop no dry line
escalation escalation
217 stair stair stair stairwell
217 stair stair stair staircase
we're coming up

nives and mist the nasty the stench my lips
and laws gets grafted flake by flake
tu blended tuipents what's that!
(this is no house from house)
hole from hole
damaged too dark to heat
damaged too wet to lift up
up up —we're coming up!)
217 stair—stair—stair—stairwell
217 stair—stair—stair stairwell
217 stair—stair—stair stairway

from the "rusty deep"
roams diluted energies
and hugs gripping nails my sticking
clicking the chins and knees that clamber
trample on steps the corruption steps

crumble the dumb social steps
the sell—piety steps
turn decline into inveline
we climb 'til we destroy them
in a splinter timber torrent
let us level this obstruction
let us level this intrusion
let us scour away disguise
217 stair—stair—stair staircase
217 stair—stair—stair staircase
217 stair stair stair—staircase
217 stair stair—stair—stairway
we're coming up

Peter Hope Vocals/Stairs/Door.
Jonathan S. Podmore. Tapes/Stairs/Backing Vocals
Alan Fish. Backing Vocals.
Russell Pinder: Backing Vocals.

DRY BONE

burn—bowl—heat heat heat—d—d—dust
burn bowl—heat heat heat—d—d—d—dust

Caked cracked + caked eyes see taste
Cracked + caked lips cross thread cross
Cross brambled thread dry raked +
Caked + baked out of water it dried up
+ gone just left with dry bones
dry bones dry dry dry bones

Peter Hope Vocals.
Jonathan S. Podmore: Treatment.

HAULAGE

i'm on a haulage spree
blisters on the pump hand
rumble wheels
thang—thang
care to stop me!
guzzling like a dozen of any of you
o it might be oil and it might be fruit
tip the watered figures ditchward
y'm coming through
"coz I'm on a haulage spree
and you're sick
and i'v got 40lbs on you
thunder wheels
thunder wheels
thang thang
and I'm on a haulage spree
don't even try to swing
and I'm on a haulage spree
cos you'll wind up all gravel tongued
yes I'm on a haulage spree
care to stop me?

Peter Hope: Vocals/Harmonica.
Jonathan S. Podmore EMS Synthi AKS/Harmonica/Tapes

TOILET *

not even safe
not even safe in my own home
smashed bunny
why did they break into my house
why did they break into my house
why did they break into my toilet
that's not theft unfeeling damaging
that's not smart it that's ignorant
why do I sit with my head in my hands
why don't I start to fight

he pulled the plug out of my tranquil basin
he pulled the plug out of my tranquil basin
he pulled the plug out of my tranquil basin
he's the violater
he's the degrader
he's the violater
he's the degrader
my windows were rattling
my mind was rattling
well I dug out my hammer
and I climbed down those stairs
and I smashed through that door
and I smashed through that door
and I smashed that toilet
into a thousand pieces as was the floor
now you can't even sit on that
so don't come pestering on my door
no more

Peter Hope: Vocals.
Jonathan S. Podmore: Ceramics/Fx Sledgehammer/Tapes
Anne-Blake: Vocal.

DOG EARED PICTURES OF BIRDWING CARS

slut's sucker than ever
and she's snapping panting the curtains
and drug earned pictures of blubbing cars
to remind her of motivation
es maybe cunt assimilation
they've both kicked together with a houstelling
and it's postal chopping from here on in
here on in here on in

'not even the house sense we were born with'
she complains
the expected is always there
and she's got nothing particular to say
and I've got nothing parth relax in wear
so we pull it up our rings
and hum the alternatum hymn
and the time is mainly liquid
and it allways flows down hill
and those beautiful cats with their slim fins
and we're strung together with a humming

yes she's stopping panting the curtains
the expected is always there
so we just stay in
enjoying the convenience of t.v. and postal chopping
and when her stomach starts to grumble
o she just rumbles down the phone
and a delivery of substance
glides the walls back on this home

Peter Hope: Vocals.
Jonathan S. Podmore: Tapes.
John Jamoch: Electric Guitar.

NEEDLEHEAT

down an eages throat
up your pills—no/no/no/no/no/no
swell the lineitus—disinfection v. burn
tick...tow
medicine special runs from junk to junk
needle fish needleheat
needle —release the energy

pills for ills and ills for pills
pills for ills and ills for pills

and these capsules will alleviate
the drug induced ills/ills
caused by those who make these
pills for ills pills for ills
pills to alleviate the drug induced ills
caused by those who make these pills
stop—stop—stop
open up the channel—open up your eyes
needle point—needleheat
needle—aaah

pills for ills and ills for pills
pills for ills and ills for pills
(and ills for pills)

spitting flames/spitting bile
shutting doors/shutting eyes
open up open out
drore blinkers made of burning rubber
science blubber stubborn special
tick...tow
needleheat—needleheat
needle—and energy
pills ...ills
pills....ills

pills for ills and ills for pills
pills for ills and ills for pills

would rather grab at needleheat
than blubber medicine
from blubber minds
for blubber money
burn now—burn now needleheat
eyes needleheat
and the herbs yes the herbs

pills for ills and ills for pills
pills for ills and ills for pills

Peter Hope: Vocals.
Jonathan S. Podmore: Prepared Piano/EMS Synthi AKS
Tapes/Rhythm Box

HYPNOSIS

man is tu blind
he has ugly aunts
and also he cries at dioppp unmurit
and diurnal makes him angry
man is tu blind
he is anchored to his work
although his hands are needed less and less
he trensities his strength
man is tu blind
his love is still oriented
with pohimy as not as an open mine
fearing youth's unbrpenitence
man is tu blind
he still hunts medals
although he sec's himself as a great achiever
hypnosis takes it's toll
man is tu blind
man is tu blind
man is tu blind

Peter Hope: Vocals.
Jonathan S. Podmore: Violin/Vocal.

KNIFE

there's a new notch on the waxed paint
it flicked its life i braced it—tape
it's relevant the blade went
knife
knife
knife

blunt drastic as tears is always running rife
from battered buildings tube fall
an waxed paint this stone tears
will bounce bottle bounce
now you damn listen listen listen
now you damn listen listen listen
now you damn listen listen listen
now you damn listen listen listen
(listen listen) listen
(listen listen) listen
for the uni al body's ribbed with desire
all blistered skin it's such a mess
rise up voice save a life
the cutting edge went
knife
knife
and the furniture breaks like veins
and puffy eyes and blundering trust i can't take it
a spark dances until it finds a split gas pipe
a rumbling earthquake
did i arrive—too late!
there's a new scratch that's still sore
stab
a fresh wound from a stale claw
stab
cut a whetstone with a razor
knife
knife
now start to search to find a face
the face has gone from above the waste
no—no that's disgrace
i hear the blade i hear the blade .
knife
knife

Peter Hope: Vocals/Crash.
Jonathan S. Podmore: EMS Synthi AKS Rhythm Box Tapes
Alan Fish: Percussion

SCURRY BUG

all my life i grind away at it
tear myself in two
but still i'd love to get away from it
head for somewhere new
work hard with my blistered paws
like a scurry bug
stand firm with my splintered shins
scurry scurry bug
(you're blessed—you're blessed)

the perfume smells like someone's died in it
very thin disguise
(the stink stank stank)
the scurry bug is staring down there's no
breeding in his eyes

scurry bug work
scurry bug work
(you're blessed—you're blessed)
scurry bug work

a better class of unbelievable
untoward demise
my pocket's full of plaster casts and my
tongue is laced with lies
i watch hard work my blistered eyes
view the scurry bug
on hands and knees an hopes and dreams
scurry scurry bug
scurry scurry bug (the stink stank stank)
scurry scurry bug bug bug
bug bug

Peter Hope Vocals/Whistling.
Jonathan S. Podmore. 2 fx. Scaffolding Section EMS VCS 3
Whistling/Tapes
Alan Fish. Flexi Tom.
Debbie: Barking Vocals
Calli: Barking Vocals.

THE UNKNOWN INDUSTRIAL FATALITY

the motor started and he pulled on his greasy gloves
the gay lie knew would be his and the clock ticked boo at hand
woh his overall's as he lost his individual look
we'll spin these wheels these wheels we'll spin
until we pierce this/pierce this/pierce this pierce this
sharp and pointed sun
you should see it fly
i can't preach i can't pray

of course there was much to do during the day
the process in which he was involved was a very difficult one
and should his concentration lapse he would surely put himself in great danger
he liked to dance he liked to sing
but if you watch the wheels it makes you giddy boys
hi h up—lift it up hi t up boys
hi h up—hi t up—hi t it up boys
i can't preach—i can't pray

he was tired after he had eaten
that old old sound as the reels spun round
hi t up boys won't you hi t up
hi t up boys won't you hi t up
don't forget what you're taught
sleeves that hang still get caught
see him stumble see him sway
i can't preach i can't pray

and sure enough he had forgotten to get the rip in his sleeve
mended from the previous day
and as his concentration lapsed that rasp of cloth became caught
in the fast moving blade
within a split second he was dragged into the heavy machinery
he tried to kick at the emergency cut off lever
but it was hidden behind the backing of work which surrounded
his position
by the time someone was able to kill the power
he was unable to be resuscitated
yes he was the unknown industrial fatality

Peter Hope: Vocals/Tapes.
Jonathan S. Podmore. Drills Screams Mayonnaise Chisel
Tapes/Rhythm Box
Alan Fish: Percussion
Charlie Cullins: Bass Tenor & Alto Saxophones.
Russell Pinder Acoustic Guitar

NATIVE RECORDS. No 18 WHEATLEY HALL BUSINESS CENTRE
WHEATLEY HALL ROAD, DONCASTER, UK (0302) 20501

SHELLY TORRES
and WAVE

Thanks for your support!
Shelly Torres

Side 1

WAVE **
(Jobim)
Corcovado Music Corp.

SOLITUDE *
(Ellington-Delange-Mills)
Boosey & Hawkes Music Pub. Ltd.

DUKE'S PLACE - "A" TRAIN *
(Ellington-Thiele-Roberts-Katz) - (Strayhorn)
Robbins Music - C. Connelly & Co., Ltd.

SEND IN THE CLOWNS *
(Sondheim)
from "A Little Night Music"

JUST LEAVE ME ALONE **
(Galbraith)
Combine Pub.

Side 2

1000 NIGHTS
(Mason)
Mason Music

HEAR ME LOVING YOU
(Torres)
J. Wright & Assoc.

COME ON DOWN
(Mason)
Mason Music

LOST UP IN LOVING YOU **
(Rankin)
Little David Records Co., Inc.

I'VE GOT MY MUSIC
(Phillips)
Little Bear Music

THE PLAYERS

SHELLY TORRES: lead and background vocals

KEITH PHILLIPS: keyboards

SCOTT MASON: electric and acoustic bass

TERRY THOMPSON: drums and percussion
(on Backroom session)

GLENN WIERSBICKI: drums
(on Hedden West session)

Recorded "LIVE" At
THE BACKROOM
On Rush Street
Chicago, Illinois
February, 1978
and
Hedden West RECORDING STUDIOS
Schaumburg, Illinois

Produced
and
Distributed
by
J.T. Productions
P.O. Box 1369
Evanston, Illinois
60202
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1978

RECORDING ENGINEERS

Scott Rowley on Side One
recorded at The Backroom

Gary Hedden on Side Two
recorded at Hedden West

Mel Davis at Hedden West,
Final Mix on:
"1000 Nights" and
"Hear Me Loving You"

MASTER RECORDING

P.S. Recording Studios
Chicago, Illinois

COVER PHOTOGRAPH

Chuck Smith

COVER DESIGN & GRAPHICS

Toby Thomas

*ASCAP **BMI

STRAND

SL/SLS 1083

To: Teresa
Fr: Vicki w/ Love
Happy Birthday '82
Take care of this one!

LIMBO ROCK

with

THE CROSSFIRES

The Limbo — the new tropical dance craze, is sweeping the country. It has caught on with young and old alike, and now provides the spark at any dance or party.

Among the new groups catching on with the college set throughout the country is "THE CROSSFIRES," and they really put out in this album.

They were organized in 1962, and rapidly rose to the fore among the top sought-after groups at college affairs. The group consists of David Kent on Bass Guitar, Les Philbrick playing Lead and Rhythm Guitar along with Roger Klose, and Dennis Day on Drums.

The Crossfires were among the first groups to introduce the Limbo on campus at Dartmouth College and Boston University. They have since been in great demand, and play as many as four or five college dates a week in their busy schedule.

Many of the tunes in this album were composed by the members of this talented group. There is little wonder that they are always in great demand.

Now — get that Limbo Stick — and let's get ready. Here come the CROSSFIRES with the LIMBO ROCK.

Side 1		
1.	**EVERYBODY LIMBO (Kent-Day)** POMPADOUR MUSIC — BMI	2:25
2.	**LIMBO ROCK (Sheldon-Strange)** FOUR STAR SALES — BMI	2:11
3.	**NIMBO LIMBO (Klose)** JASPER MUSIC — BMI	1:37
4.	**LIMBER UP LIMBO (Philbrick)** POMPADOUR MUSIC — BMI	2:19
5.	**POLYNESIAN LIMBO (Kent)** JASPER MUSIC — BMI	2:09
6.	**LIMBO STICK LIMBO (Day)** POMPADOUR MUSIC — BMI	2:36
Side 2		
1.	**KOKO LIMBO (Klose)** JASPER MUSIC — BMI	2:14
2.	**BIM BAM LIMBO (Day-Philbrick)** POMPADOUR MUSIC — BMI	2:36
3.	**FUZZY WUZZY LIMBO (Philbrick)** JASPER MUSIC — BMI	1:54
4.	**SOUTHERN FRIED (Philbrick)** POMPADOUR MUSIC — BMI	2:52
5.	**VIVA! OLAY! LIMBO (Philbrick)** JASPER MUSIC — BMI	2:12
6.	**JAMAICA FAREWELL (LIMBO) (Burgess)** SHARI MUSIC — ASCAP	2:06

GETTING TECHNICAL

The STANDARD ELITE series presents the finest in music beginning with selection of songs to be recorded to the arranger, conductor, musicians. Then, proceeding on to the studios which provide the latest in recording facilities and engineering, and finally culminating in the actual mastering and pressing of the record.

We could go into detail concerning these steps, but it would require more space than allowed for on this cover. STRAND is proud of the accomplishments of its ELITE series. The results play for themselves — it is up to you the listener to judge for yourself whether or not our combination of great talents in both the field of music and electronics has successfully united to bring you a wholly satisfying experience in percussion.

STRAND RECORDS INC., 157 West 57th Street, New York, N. Y.

Not by Might, Nor by Power but by My Spirit, Saith The Lord of Hosts.

Zech. 4:6



"I AM BLESSED."
nationally known evangelist
DR. S. E. MITCHELL
Dallas, Texas



Recorded "live" from
Bible Days Revival Church
Houston, Texas
Rev. E. W. Wilcox, Host Pastor







A Modern Miracle—Life Restored To Rev. S. E. Mitchell (I AM BLESSED!)

Once in a decade a phenomenom occurs that is so unreal it will stun an unbelieving world. Even Christians may be slow to accept such unusual manifestations of God's Power, Yet, Such an incident *did* occur in January, 1965, at Mt. Lebanon Hospital, the Bronx, in New York City, N.Y.

A young man by the name of Rev. S. E. Mitchell, bed stricken with a horrible illness beyond man's capabilities of curing, was CHOSEN of GOD to let the world know that HIS healing power transcends all. The illness was so horrid that it had spread Gangrene over 90% of his body. Exhaustless efforts were made by medical specialists to halt the insidious infection. All to no avail, his condition worsened and on Jan. 23rd, 1965 God suffered Rev. Mitchell to die—for a period of 20 minutes. Yes, through valid historical records there is proof that this young man was in the clasp of death for a time span of 20 minutes.

Then, via telephone and wire, the entire church was called to intecessary prayer for his healing. The prayers of his companion and countless loyal Christian friends were not raised to heaven in vain. God heard! God answered! Life was restored! Slowly his eyes took on new life, his color returned as he began to breathe anew the precious breath of life. God still had a use and a Divine Mission for this talented Servant to perform. Hallelujah, Praise the Lord, for His unspeakable gift!

Just how well Rev. Mitchell is attempting to fulfill "his mission" is reverently yet with fierce devotion made manifest on this album.

Like King Hezekiah (2 Kings 20:1-6) Rev. Mitchell was given an extension of Life with a definite purpose for its use. As you listen to and enjoy this modern day man of God relate his experience and testimony, I challenge you to think seriously of your own life and the way you are using it. We all have a mission to perform but we cannot accomplish it in our own frail strength. It is only when we let Him take control. NOT BY MIGHT, NOT BY POWER, BUT BY MY SPIRIT . . . saith the Lord.

— Jean Mitchell & friends

Dr. S. E. Mitchell, a nationally known evangelist in the Churches of God in Christ, is in great demand, not only in the U.S.A. but has served in Canada, Mexico, the West Indies, and the Orient. His unique testimony, Holy Ghost messages, and healing touch have endeared him to sinners and believers alike who flock by the thousands to see and feel his ministry.

This album is dedicated to Bishop F. L. Haynes of Texas North East State. Your comments on this first national record release will be appreciated. Direct all correspondence to Rev. S. E. Mitchell, 1520 North Atoll Street, Dallas, Texas 75216 or A.C. 214 FR 6-2920.

Proper care of this record will prolong its life and increase your listening enjoyment. Keep it in cover when not in use; avoid handling playing surface. Clean with soft, slightly damp cloth; Set phono for proper needle and turntable speed and check needle frequently for wear. A defective needle can permantly damage your record.

finders keepers

bruce ditmas yellow dust



A1. L'Unita 5'40" A2. Aural Suspension 7'05" A3. Terminal Velocity 3'55" A4. Yellow 4'10"

B1. Side Looking Radar Image 7'10" B2. Aeray Dust 6'35" B3. Dr. Mabuse 6'15"

All tracks written and performed by Bruce Ditmas, 1977 (Moog Drum, drums and percussion, MiniMoog, Arp 2600, electric congas, cuica).
Tracks A1, A2, A4 & B3 taken from the album Yellow. Tracks A3, B1 & B2 from the album Aeray Dust
Licensed courtesy of Bruce Ditmas. ℗ & © Finders Keepers Records 2015.

Bruce Ditmas plays the Moog Drum. Perhaps that's all you need to know.

In the world of progressive popular music it is a very rare and special thing when a contemporary musician's persona becomes mutually synonymous with the unusual instrument that they play. Rufus Harley and his bagpipes, Dorothy Ashby's harps, the Lasry Family's crystal rods, Oscar Sala's Trautonium, Clara Rockmore's Theremin, Godley and Creme's Gizmo, Harry Partch's Chromelodian, Gary Sloan's electric harmonica. . This synchronicity takes time, commitment, passion and risk, all of which are dangerous cards to play in the dog-eat-dog record industry game. When their fifteen minutes of pre-paid fame are up, few artists continue to challenge and refresh. Even fewer have their own unique voice, one that speaks louder than words, pictures and numbers combined. It's possible that these singular visionaries hold the key to true personal success, a key that the has-beens will never turn. You've read the story of the tortoise and the hare? Well here's a tortoise with very long ears that ran in the opposite direction.

Bruce Ditmas plays the Moog Drum. Perhaps that's all you need to know. Encouraged by jazz producer photographer Hank O'Neil and his then girlfriend Joan La Barbara (the experimental vocalist who would later marry Buchla synthesist Morton Subotnick), he made two LPs in 1977 that were fervently dedicated to the Moog Drum's capabilities (and incapabilities). The rest is history, so open your books and take notes.

Leaving his birthplace of Atlantic City, New Jersey as a child in 1950, Bruce Ditmas became one of many exciting musical mavericks to grow up in Miami, Florida (including Kat Epple and Bob Stohl), where he initially studied piano and drums under the watch of his trombonist father. A prodigy of sorts, Bruce would play in his first professional capacity at the age of fourteen as a jazz drummer, scoring a place in the house band at the infamous luxury Fontainebleau Hotel (as sung about by Neil Young) on Miami Beach in the early 60s. At Fontainebleau he was spotted by Judy Garland with whom he would travel to New York to provide the back beat to her glamorous live show. Relocating to New York in 1965, Bruce would spend the next five years balancing jobs with the likes of Barbara Streisand with his love for jazz and experimental music, forming creative relationships with Impulse!/Prestige recording artist Steve Kuhn and Steve Lacy's trumpeter, Italian-born Enrico Rava. In the early 1970s Bruce would collaborate with Juilliard School/Princeton Electronic Music Center alumni Robert Mason, who created his own synthesiser (combining an Arp 2500 and a Hammond organ) called the Stardrive that he claimed was "the world's first multi-voiced synthesiser that can be played like a real keyboard instrument, with full chords and tonal clusters." The *Stardrive* album project also featured Yoko Ono/Lou Reed saxophonist Michael Brecker and despite sparkling cover versions of hits by Sly & The Family Stone and The Beatles it still posed some exciting questions about the future of jazz and electronics. It was around this time that Bruce decided to buy his first synthesiser, the commercially available Arp 2600, that would be key to his own compositions over the important coming years. His growing interest in Afro Cuban music and free jazz led to live performances with Don Cherry, Gary Peacock, Joe Henderson and many more. A further desire to fuse jazz and rock won Ditmas a longstanding tenure with Gil Evans, providing the heavy rhythms for the LPs *Svengali* and the smash jazz/rock hybrid *Gil Evans Plays The Music Of Jimi Hendrix*. Recognising Ditmas' adept skills and interests with synths it was Gil Evans that would give Bruce his first MiniMoog, opening up a world of opportunities for a solo jazz drummer percussionist with a yearning for contemporary composition. It was at this point that Bruce Ditmas reinvented the wheel and rolled away from pop music for good.

It was from the 1975 that Bruce Ditmas' discography becomes interesting. The major label work seemed to disappear and a patchwork of labels such as ECM, Enja, Improvising Artists Inc., Chiaroscuro (owned by Hank O'Neal) and Wizard (owned by Joan La Barbara) provided a safe place for Bruce to hone his craft. A one-off release of a 1974 recording session penned by Annette Peacock, Paul Bley and Carla Bley played by a quartet of Jaco Pastorius, Pat Metheny, Bruce Ditmas and Paul Bley would stand up as a new statement of intent for Ditmas and (by association) furthered his interest in free electronic music. "Paul Bley did great things with an Arp 2500 and within an interactive group the results were wild" explained Ditmas in 2014. By 1977 (not dissimilar to the Bley, Peacock, Bley group) the iron triangle of Enrico Rava, Joan La Barbara and Bruce Ditmas was forged, providing protective walls for an alternative musical universe with few intruders but, over the years, many spectators. It was in 1976 that Bruce first picked up the Moog Drum 1130 which, in conjunction with his MiniMoog, Arp 2600 and various other organic percussion instruments, formed the musical palette with which he would create the progressive percussive solo LPs *Aeray Dust* and *Yellow*. Although a handful of other artists would experiment with the new drum controller (Billy Cobham, Germany's Mythos, Tangerine Dream), Bruce focused on the unit as a central feature of his music and pushed the boundaries beyond recommended application. "The Moog Drum was a unique instrument, but there was nobody really experimenting with it at that time," explains Bruce. "It was versatile if you knew how to use it creatively, especially when you disregarded the warnings for usage." The concept of technological music which was solely commanded by the drum track was unheard of back in 1977. When placed in comparison to the techno boom in dance music the late 80s it proves the experiments of Ditmas to be at least a decade before their time. If Bruce had aligned himself with electronic pop music or the upcoming disco boom then he might well be recognised as a household name, but with a dedication to free-jazz and desire to open new musical boundaries these records remain as challenging and idiosyncratic today as they did when released with months apart in 1977. In the same year Bruce and Joan would also invite Strata East drummer Warren Smith into the fold to play dual timpani on the track *Thunder* for La Barbara's second LP *Time Music* which adds to the trio's limited vinyl discography surrounding a vibrant list of installations, performances and broadcasts which were never committed to vinyl. As a versatile and challenging group player Bruce Ditmas found a unique group with Rava and La Barbara. However, as an unrivalled and influential electronic composer, the music of Bruce Ditmas is best exemplified by the handful solo material found on these two 1977 albums. This compilation concentrates on the solo electronic drum music of Bruce Ditmas from these sessions in which Bruce pushed his instrument of choice to its limitations without overstaying his welcome. On your initial needle drop tracks such as *L'Unita* and *Side Looking Radar Image* capture the energy and urgency of a Ditmas eureka moment. Impossible to date or categorise, the most learned listener wouldn't know weather to place these recordings on Futura Records, Spoon or Rephlex. Bruce Ditmas landed, put a flag through the drum skin, and caught the first shuttle home.

In the late '70s, Bruce would continue to work in the evolving electronic domain, inspired by the likes of friends and fellow synthesists Paul Bley and Suzanne Ciani, working on a third unreleased solo LP called *Agent Orange*: "I remember when Suzanne made the slow transition from Buchla to Synclavier," Bruce remembers fondly. "She had this beautiful Amek Angela console right in the middle of her Park Avenue apartment." He would spend the next few years in New York working as resident composer for the House Of Candles theatre group and composing electronic music for independent films including the score for lost sci-fi picture *Death Scape* by G. Richardson Cook. Further sessions with Enrico Rava took Bruce to Germany in 1979 to record the albums *Ah* for ECM records followed by the 1983 album *Andanada* (including a version of Nino Rota's *Juliette of the Spirits* theme tune). Outside of his session work Bruce would spend the mid-80s experimenting with home recordings, TV and film music. Through these projects Ditmas embraced Linn drum machines and computer programming and began to produce his self-released albums with various interchangeable quartets and trios committed to the free sound idiom. Spending time between Milan and New York, Bruce continues to combine his skills in sound design, percussion and "new music" while consistently defying pigeonholes. For fans of electronic music and heavy drum beats (that's everyone, right?) you might have just met your new favourite drummer. At the very least, Finders Keepers can rest assured that this first-ever compendium of Bruce's work will be your favourite Moog Drum LP of all time! Number one competition is none.

Andy Votel
2015



Finders Keepers sonic fun FKR078LP www.finderskeepersrecords.com

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RCA

SVEGLIATI E UCCIDI

DALLA COLONNA SONORA
ORIGINALE DEL FILM:
SVEGLIATI E UCCIDI

MUSICHE DI
ENNIO MORRICONE
DIRETTE DA
BRUNO NICOLAI





DALLA COLONNA SONORA
ORIGINALE
DEL FILM

SVEGLIATI E UCCIDI

musiche di

ENNIO MORRICONE

Ennio Morricone è nato a Roma nel 1928. Allievo di Goffredo Petrassi e con lui diplomato in composizione al Conservatorio di S. Cecilia in Roma, è autore di composizioni da camera e sinfoniche. Ha collaborato con Giorgio Nataletti a due lunghe serie di trasmissioni dedicate al folklore di tutto il mondo. Ha collaborato inoltre ad importanti trasmissioni radiofoniche e televisive, ed ha curato le trasmissioni «Tempo d'ammore» e «Piccolo concerto». Ha scritto le musiche originali di lavori teatrali, quali «La pappa reale», «Il lieto fine», «I drammi marini» di O'Neil, «Gente che va e gente che viene». Ha anche curato la parte musicale della commedia di Garinei-Giovannini-Rascel «Enrico '61» e «Rascelinaria». Sue sono pure le colonne sonore dei films «Il federale», «La voglia matta», «Una pistola per Ringo», «Per qualche dollaro in più» e «Per un pugno di dollari», film per il quale ha ottenuto il «Nastro d'argento».

LATO 1

1. **UNA STANZA VUOTA**
(Rossi-Morricone)
2. **UN UOMO SOLO**
Brano disteso
3. **COLPO ALLA GIOIELLERIA**
Suspence, attesa poi forte drammatico
4. **UNA STANZA VUOTA**
Carattere romantico, atmosfera intima
5. **LA PRIMA VITTIMA**
Atmosfera tesa, poi forte disperato
6. **SUL LAGO DI LUGANO**
Banda paesana

n. 1 Canta Lisa Gastoni con l'orchestra di Ennio Morricone
e «I Cantori Moderni» di Alessandroni
n. 5 Con «I Cantori Moderni» di Alessandroni

LATO 2

1. **SVEGLIATI E UCCIDI**
Carattere drammatico, violento
2. **LA DONNA DI UN FUORILEGGE**
Brano disteso sommesso
3. **UNA STANZA VUOTA**
Rimembranze
4. **UNA TROMBA A DALLAS**
Ballabile

n. 4 Ennio Morricone, la sua orchestra
e «I Cantori Moderni» di Alessandroni
Registr. di Carlo Lizzani
Prodotto dalla SAMSON - FILM e CASTORO - FILM

Limited Quantity Pressed Exclusively For «Intermezzo» - Italy

MYSTIC VOYAGE

ROY AYERS UBIQUITY



BYRON MILLER



ROY AYERS



CHICÁS



RICKY LAWSON



CALVIN BROWN



CHANO O'FERRAL

SIDE ONE

Brother Green (The Disco King) 5:35

Mystic Voyage 3:39

A Wee Bit 2:45

Take All The Time You Need 5:34

Evolution 4:34

SIDE TWO

Life Is Just A Moment — Part 1 4:06

Life Is Just A Moment — Part 2 2:32

Funky Mation 3:10

Spirit of Doo Do 6:00

The Block Five 3:57

ARRANGED AND PRODUCED BY ROY AYERS Except "A Wee Bit" Arranged by Calvin Brown. Strings Arranged by Onzy Matthews

This album is dedicated to the memory of JULIAN "CANNONBALL" ADDERLY and to his musical contribution to this world.

— Roy Ayers

ROY AYERS/Vibes, Lead Vocals, Arp Synthesizer, Electric Piano, Clavinet, Percussion and Background Vocals • CHICÁS/Lead Vocals and Background Vocals • CALVIN BROWN/Guitar and Vocals • CHANO O'FERRAL/Congas and Bongos • RICKY LAWSON/Drums • BYRON MILLER/Bass and Background Vocals • WILLIE MICHAEL/Percussion • JOE BRAZIL/Soprano Saxophone • P. CRAIG TURNER/Arp Programming • EDWIN BIRDSONG (Special Guest) Vocals • Engineer/Buzz Richmond • Recordist/Ron Gangnes • Recorded at Kaye-Smith/Van Ackeren Studios, Seattle, Washington • Illustration/Robert Hicksan • Color Photography/Joel Brodsky • Black & White Photography/David Rawcliffe • Art Direction/Sheri Leverich • Engineer/Ralph Mass • Ass't. Engineer/Neal Teeman • Recorded at Electric Lady Studio, N.Y.

Polydor

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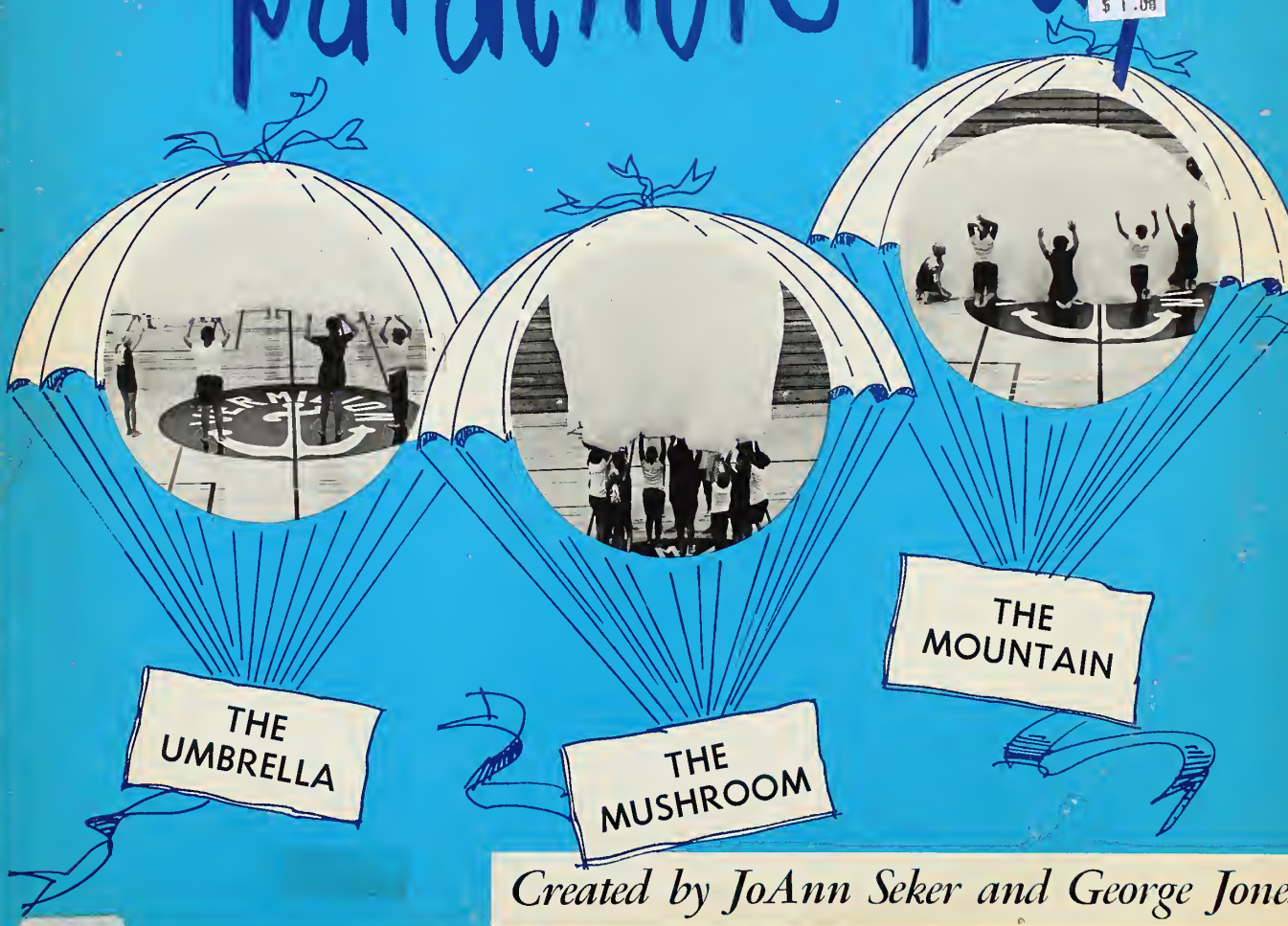
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LP 6020

rhythmic parachute play

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JACKPOT!
$ 1.00



Created by JoAnn Seker and George Jones

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KIMBO EDUCATIONAL RECORDS & EDUCATIONAL ACTIVITIES

LP 6020

rhythmic parachute play

This album contains eleven selections of modern up-doted tunes specifically arranged to fit the rhythm ond flow of parachute octivities. Designed for use by physical education speciolists, classroom teachers, and recreation leaders . . . these activities have oppeal for every age.

With the use of the manual ond the instructional record, students will be oble to perform the porochute activities immediately as the vocal commands are timed to actual parachute play ond set to the rhythmic flow of each formation.

Record 2 provides the musicol selections without commonds for students to use in porochute demonstrations or to create their own formations ond routines. Students who ore olreody familiar with porachute octivities will find new excitement in porochute play to these tunes.

The producers wish to extend their thanks to the children from Vermilion Public Schools, Ohio, for their cooperation: Cynthia Endrich, Mike Gossett, Robert Athey, Cynthia ond Deborah Doyle, Scott Steele, Mark Horper, Deboroh Elliott, Pom Stirling, Mike Via, Scott and Jim Dommin, Chris Newton, Craig Rice, Carol and Greg Seker, Melanie ond Mike Beuglass, and Susan Metzger.

Parachutes are available from Kimbo Educational Records or Educational Activities, Inc. Information available upon request.

CREATED BY:

JOANN SEKER
Elementary Physical Educotion Specialist
Vermilion Public Schools
Vermilion, Ohio

GEORGE JONES
Supervisor Elementary Physical Education
Pinellas County Schools
Cleorwoter, Florida

CONTENTS

Record 1 — Narration and Music

SIDE 1	ACTIVITY	MUSICAL SELECTION
Band 1	Ripples and Waves	Windmills of Your Mind—Legrand
Band 2	Umbrella	I Will Wait For You—Gimbel-Legrand
Band 3	Cross Under the Umbrella	By The Time I Get To Phoenix—J. Webb
Band 4	Mountain	I'll Never Fall In Love Again—B. Bacharach
Band 5	Inside the Mountain	Pink Panther—H. Mancini
Band 6	Popcorn	Spinning Wheel—D. Thomas

SIDE 2	ACTIVITY	MUSICAL SELECTION
Band 1	Merry Go Round	76 Trombones—M. Willson
Band 2	Floating Cloud	Scarlet Ribbons—Segal-Danzig
Band 3	Mushroom	What The World Needs Now—David-Bacharach
Band 4	Crossing Inside The Mountain	Green Apples—B. Russell
Band 5	Parachute Routine	Medley — The World Is Your Balloon—Fain-Harburg; Sleigh Ride—Parish-Anderson • Fly Me To The Moon—B. Howard

Record 2 contains the above 11 musical selections — Instrumentals only for diversified parachute activities

CREDITS

Music orranged ond conducted by Bernie Leighton
Narrated by Ron Bokolar
Recording Engineer — Rich Moys
Mastered by Gene Morris
Recorded at Fine Recording Studios, N. Y. C.
Photographer — Tom Koba
Cover Design — Sidney Kent

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SPHERE

inside ourselves

LARRY NOZERO Tenor & soprano saxophone
EDDIE NUCCILLI Trumpet & flugelhorn
KEITH VREELAND Electric piano
JIMMY PELUSO Drums
JOHN DANA Bass

Side A
1. Inside Ourselves • Larry Nozero, • 8:40
2. Alicia • Eddie Nuccilli • 6:49

Side B
1. Lonely Girl • Keith Vreeland • 11:12
2. Where • Keith Vreeland • 8:42
3. Spitfire • Larry Nozero • 1:00

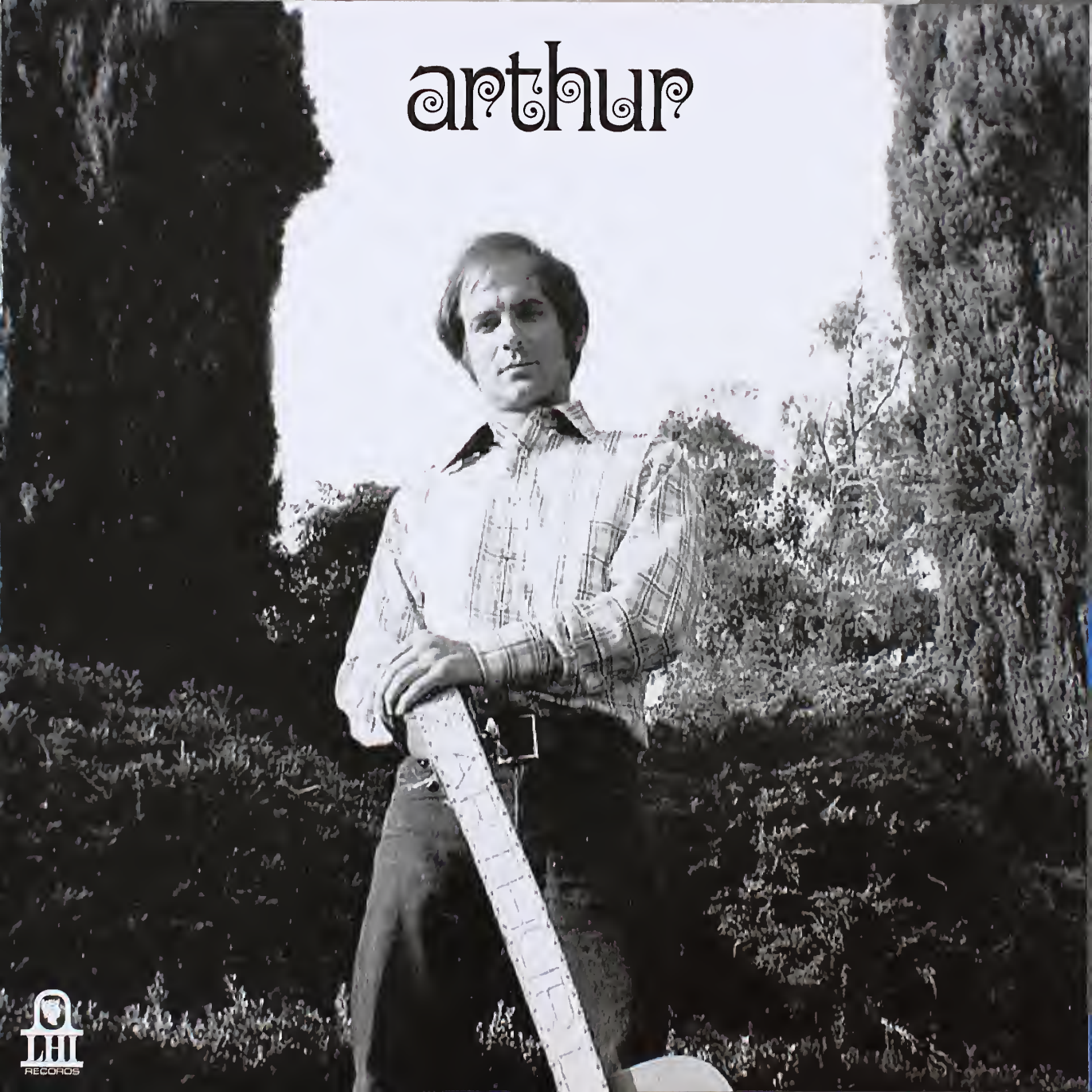
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Notes **Charles Moore**
Recording Engineer **Bud Spangler**
Design **Keith Vreeland**
Photography **Clyde Stringer**
Producer **Bud Spangler**

The music on this album was recorded live and in concert at the Detroit Institute of Arts on June 28, 1970.

A SPHERE IS THE ALL ENCOMPASSING MAXIMUM MOBILE SHAPE FORMED FROM THE INSIDE OUT OF FIVE MUSICIANS THE CONCEPT OF SPHERE WAS AND IS A METHOD OF SELF DESCRIPTION WHOSE MUSICAL MEANING IS ONE THAT IS CONTINUALLY CHANGING, CO-EXISTING (LIKE IN AND OUT); (MACROCOSM-MICROCOSM); (SLOW AND FAST); (HOT AND COLD);

arthur

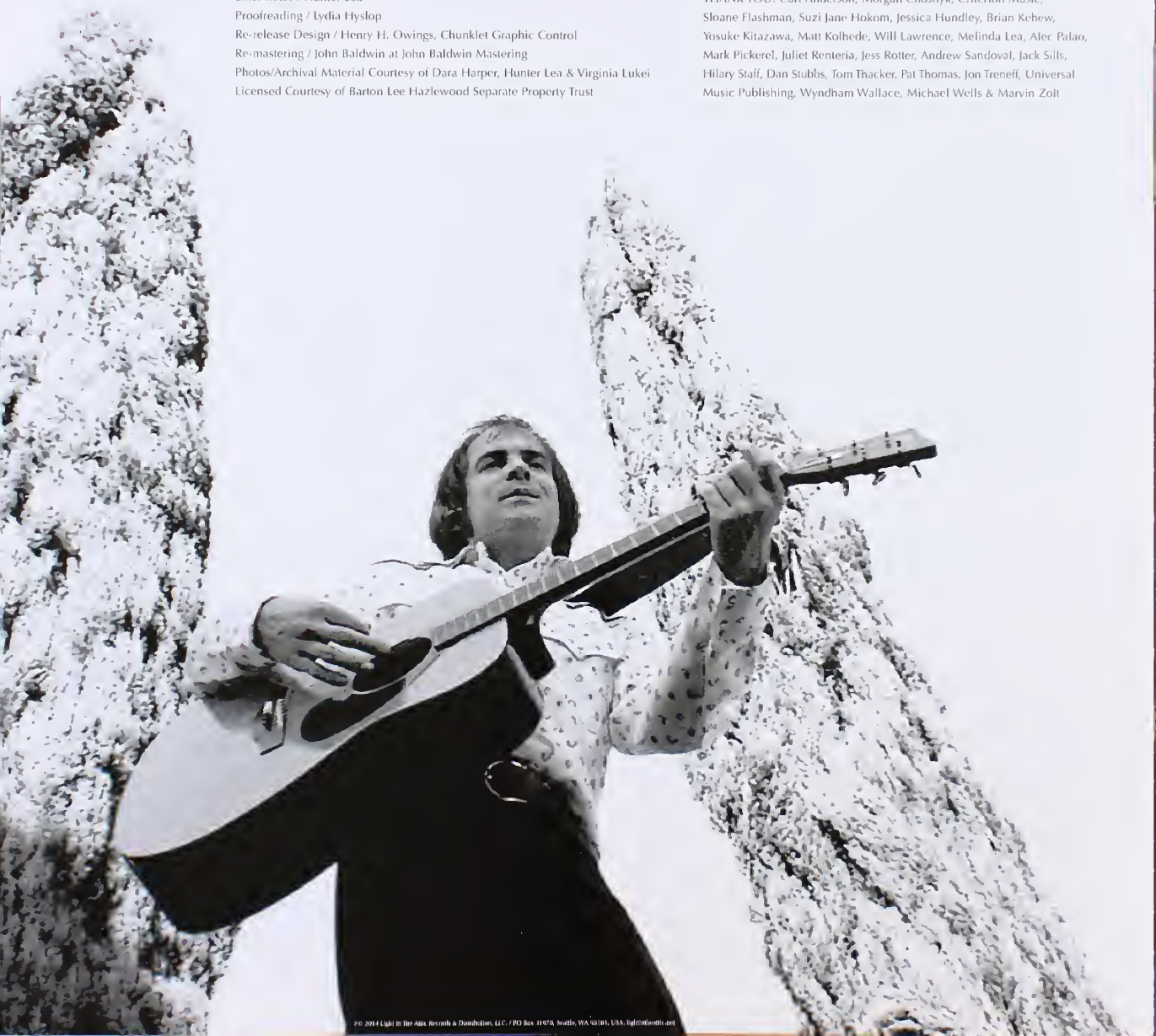


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Re-release Executive Producers / Matt Sullivan and Josh Wright
Project Manager / Patrick McCarthy
Project Assistance / Lydia Hyslop
Liner notes / Hunter Lea
Proofreading / Lydia Hyslop
Re-release Design / Henry H. Owings, Chunklet Graphic Control
Re-mastering / John Baldwin at John Baldwin Mastering
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THANK YOU: Curt Anderson, Morgan Chosnyk, Criterion Music, Sloane Flashman, Suzi Jane Hokom, Jessica Hundley, Brian Kehew, Yosuke Kitazawa, Matt Kolhede, Will Lawrence, Melinda Lea, Alec Palao, Mark Pickerel, Juliet Renteria, Jess Rotter, Andrew Sandoval, Jack Sills, Hilary Staff, Dan Stubbs, Tom Thacker, Pat Thomas, Jon Treneff, Universal Music Publishing, Wyndham Wallace, Michael Wells & Marvin Zolt



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GOTTA GET BACK:
THE UNRELEASED
L.A. SESSIONS

ROBBIE HILL'S FAMILY AFFAIR

Almost 10 years ago, Light In The Attic and DJ Supreme La Rock compiled the first ever set of vintage Pacific Northwest soul on *Wheedle's Groove: Seattle's Finest In Funk & Soul 1965-75* (LITA 009), which included legendary funk outfit Robbie Hill's Family Affair. Nearly a decade on, more unheard Seattle soul gems continue to surface. Originally recorded at RCA Studios in Los Angeles in January 1975 with Executive Producer Cuba Gooding Sr. and The Main Ingredient, these five tracks remained lost until the recent discovery of the original multi-track masters. The tapes were carefully mixed by renowned engineer and producer Steve Fisk. To say it's a miracle that these tapes surfaced would be a massive understatement.

* Previously unreleased on vinyl
* 180 gram LP (45 rpm)
* Limited and hand-numbered to 2,000 copies worldwide

ROBBIE HILL'S FAMILY AFFAIR
GOTTA GET BACK: THE UNRELEASED L.A. SESSIONS



ROBBIE HILL'S FAMILY AFFAIR

GOTTA GET BACK: THE UNRELEASED L.A. SESSIONS

SIDE A

1 **Peace Of Mind**
(Cornell Robinson)

2 **Love Is Waiting For You**
(William Hill)

3 **I'll See You**
(William Hill)

SIDE B

1 **Gotta Get Back**
(Rabbie Hill)

2 **Don't Give Up**
(Kenny Hill)

Edward Brozier (vocal)
Wayne Henderson (keybaard)
Gory Hendrix (guitar)
Kenny Hill (background vocal)
Robbie Hill (drums)
William Hill (vocol, flute, congas)
Herbert Owens (guitar)
Cornell Robinson (boss)

Recorded at **RCA Studios, Los Angeles, Jonuory 26, 1975**
Executive Producers: **The Moin Ingredient**
Mixed by **Steve Fisk** ot **Arrundel Gordens**
Licensed courtesy of **Robbie Hill**



LITA 110

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WHEEDLE'S GROOVE
Seattle's Finest in Funk & Soul 1965-75



RODRIGUEZ
Cold Fact



RAY STINNETT
A Fire Somewhere



WHEEDLE'S GROOVE
Seattle's Forgotten Soul of the 1960s and 70s

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LITA 110

When we first met Robbie Hill in 2003, he mentioned an abandoned recording session from the mid-1970s, cut at RCA Studios in Los Angeles. We assumed it wos lost forever. Fast forword to 2008 and we started to dig deeper, reaching out to Rob Santos at Sony Music, as well os Cuba Gooding Sr. of the Main Ingredient. During the era of thot lost session, the Fomily Affoir was the Ingredient's bocking band. In 2011, Rob worked o few miracles, locoting the originol tapes. Bless his soul.

After we received the master topes, we brought them (ond Robbie) over to Steve Fisk's studio in Bollard. When Steve slid the foders up on songs thot Robbie had not heord in over 35 years, the whole room wos overcome with emotion. Not only did the topes sound fantastic, the songs and performonces were magicol. Robbie nomed his bond "Fomily Affoir" for o reason – his bond is his fomily. The look on Robbie's foce as Steve begon mixing these songs proved thot the blood reolly is thicker than the mud.

Whot you're now holding in your hands is o vintage, yet pinnacle recording from a band that continues on to the present day, surviving in Seottle's Centrol District, carrying on o decodes' long tradition.

We're proud to have come along for the ride.....

Matt Sullivan & **Pat Thomas**
Light In The Attic Records
Summer 2013





stereo

SHADRACK CHAMELEON



14 Saturday, January 6, 1973 FORT DODGE MESSENGER

The 'Shadrack' makes first recording



Fort Dodge, Iowa, was the home of Steve Fox and Randy Berka, close friends who grew up together and shared many similar interests, one of which was their love of the Beatles and a strong desire to become rock musicians themselves. In 1963 at the tender ages of 7 and 8 years old, they began playing acoustic guitars together. In 1964, Steve moved away to Illinois but returned 3 years later and moved to the nearby town of Humboldt, where Steve's family had also resettled.

By now Randy had teamed up with Jon Porter (organ), Tom Northup (drums), and John Callahan (guitar) which over the next few years evolved in to Lazy River. Tom left but was replaced by Artie Strutzenberg on drums, and the band added Mark Flanagan on bass. By early 1969 Lazy River became quite popular in the region, playing a host of impressive gigs, like the popular Star Ballroom in Dakota City and other notable venues.

Meanwhile Steve Fox was honing his skills on bass guitar and started another local band with Dan Dodgen, John Brandsgard, and Doug Sandvig called Crosstown Traffic. By 1969 they were playing regularly and the two bands found themselves competing all over Iowa for gigs, as their styles of music were very similar (Iron Butterfly, Grand Funk, Black Sabbath…). But conflicts and personality clashes, in both bands, were about to have their impact. Callahan, Strutzenberg, and Flanagan left Lazy River to form Goo, and took Brandsgard along with them, virtually decimating the two bands and leaving both with several jobs to do.

At the same time Doug Sandvig decided to quit and it was at this time that Randy and John asked Steve to join them, and Shadrack was formed, although continuing under the name Lazy River to fulfill their previous contracts. In the summer of 1972 one of the owners of Iowa Great Lakes Records, in nearby Milford, heard Shadrack at a local club and was very impressed with their Neil Young style of 'Long Road to Ole' Miss' and it wasn't long before the band was recording 'It Was Me' and 'I Wonder Why", of which 1,000 copies were pressed and released in early 1973.

But 1973 was the last official year the band played together in their original lineup. They backed-up the nationally known band The Ides of March (of 'Vehicle' fame) at the Roof Garden ballroom that summer, but college, and other ambitions later that year ended the band. In the fall of 1973 and through the early winter, the band recorded the 'Shadrack Chameleon' LP on a Teac, Reel to Reel Tape Machine, in a studio built from an old storage shed they called 'Shadrack Recording Studio'.

The personnel were a mix of Lazy Smoke, Crosstown Traffic, and Shadrack, and the music reflects this diversity. The name 'Chameleon' was added as an afterthought from the first LP track. In all, only 300 copies of the LP were released, and today, it not only remains highly rated, but extremely rare to the record collectors of the world.

Today, Steve Fox is an electronics technician in State Center, Iowa and also publishes analyses of social issues; Randy Berka is a genetic researcher in Davis, California and still plays music; Jon Porter is an insurance agent in Boulder City, Nevada and also a representative in the Nevada State Legislature; Dan Dodgen owns a retail store in Fort Dodge, Iowa and continues to play music locally.

Roger Maglio
Orlando, Florida.

Digitally remastered from original vinyl by Javier Roldán at Vacuum Mastering.

out·sider

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MODERN HARMONIC

MH-8047
MONOPHONIC

gundella

the hour of the witch



MODERN HARMONIC

MH-8047

MONOPHONIC

SIDE 1

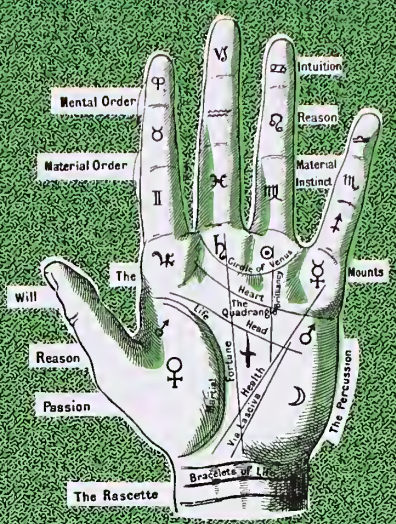
1. GUNDELLA TELLS YOU HOW TO CAST A SPELL (21:18)

SIDE 2

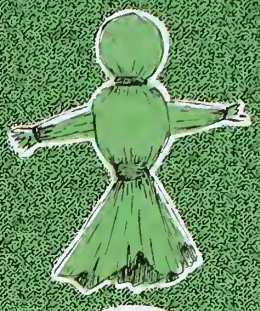
1. THE SEVEN KNOB CANDLE (7:28)
2. SPELL TO MAKE A MAN LOVE YOU (FLOWER BULB) (1:53)
3. SPELL TO MAKE A WOMAN LOVE YOU (WAX DOLL) (4:29)
4. LOVE POTION (CORIANDER SEED) (2:13)
5. SPELL TO DISCOURAGE AN UNWANTED SUITOR (BLACK ROSE) (3:00)

Gundello, o descendant of the green witches af Scatland, is o member of on octive coven which meets regularly not for fram the city af Detrait. A public school teocher for 22 yeors, she did her undergroduote wark ot Centrol Michigan University, Woyne State University and Michigan Stote University, and her groduote work at Eastern Michigon University. Gundella hos lectured in the field of educatian at both Eostern Michigan University ond the University of Michigan ond on the subject af witchcraft at bath these ond ather universities ocross the cauntry.

On this recard Gundella tells you haw ta test yaur awn psychic pawers, make ritual candles and mald little wax dalls. She tells yau abaut traditianal witchcraft, defines magic, and teaches yau ta cast yaur awn spells.



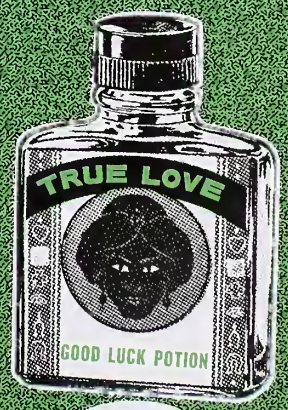
CHIROGNOMY (PALMISTRY)



MOMMET



JERICHO FLOWER



PHILTRE



ALL SEEING EYE



CAT EYE

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MODERN HARMONIC
MH-8047

Witch Watch



by Gundella

GUNDELLA WRITES OF LOVE

For several years now, Gundella, an authentic and practicing witch, has been writing a column for the Observer-Eccentric newspaper chain, which circulates throughout southeastern Michigan.

Her column is a collection of folklore, occult, and plain common sense, and is seen weekly by over 175,000 readers.

This booklet is a collection of her columns which deal specifically with love.

If you would like more information on Gundella and who she is, or would like an address where you may write her personally, please see the back cover.

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Who is this Witch?

Gundella, a descendent of the Green Witches of Scotland, is an active member of an ancient coven that meets regularly in Ann Arbor, Michigan.

A school teacher for 22 years, she did her undergraduate work at Central Michigan University, Wayne State University, and Michigan State University, and her graduate work at Eastern Michigan University.

She has also toured the state as a story teller, and is a collector of folklore.

Gundella has appeared as a lecturer, entertained at private parties, and is a popular guest celebrity on radio and TV throughout the U.S. She is also well-known for her weekend workshops, which delve into the realm of witchcraft, and psychic sciences, and offer new insight and awareness of The Craft.

You may write Gundella yourself at:

GUNDELLA
P.O. Box 434
Garden City, Mi. 48135

For a personal reply, please enclose a self-addressed, stamped envelope.

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COMEDIANS' GALLOP	arr. Paul Jennings

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HOT-FOOT POLKA	Leland Forsblad
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Recorded by: John Bolt, Airo Born Recording Studios
Art Direction: Richard Slater
Music Editors: Darlene Kaminski, Anne Wester, Gail Hallock

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Exclusively Distributed by
Hal Leonard Publishing Corporation
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«STRAIGHT BREAK»

Cayuga's Waiters



front (l-r): Doug Uyeno, Steve Wall, Elliot Clark, Mark Mayrsohn, Steve Snider
middle: Fred Scheibe, Mark Bauer, Steve Daigler, Geoff Rogers, Jim Chandler
back: Andy Bigalow, Corky LaVallee, (Andrew Dickson White), Bill Porter,
Roger Hurd, Mike Butler
not cooperating: Rowlie Bates, Doyle Chatham, Bob Kyle, Steve Lehrman, Mike Wald

CAYUGA'S WAITERS LIVE!

Cayuga's Waiters came before a sellout crowd at the Willard Straight Theatre on March 25, 1977, to perform their annual "Spring Fever" concert. Side one of this album captured a portion of the excitement and spontaneity which the Waiters are famous for at a live performance.

The "Straight Break" is a long-standing tradition with Cornellians. At nine o'clock every evening, students take a break and migrate from the libraries to converge on the Ivy Room in Willard Straight Hall. A chance is provided to see friends, rest the eyes, and munch on a cookie . . . just procrastination of the inevitable!

Since 1949 Cayuga's Waiters have taken their music and antics throughout the Cornell community and to campuses near and far. They have also enjoyed the privilege of performing recently at resorts in such places as Florida, Puerto Rico and Bermuda.

So sit back and enjoy Cayuga's Waiters' seventh record album as they enjoy entertaining and making their special music for you.

YOUR WAITERS ARE:

Rowlie Bates ('79) leads in the tough competition for group crooner. He holds the mark for making the most people faint during a solo. Of course, Rowlie denies everything. We think it's his mouthwash.

Mark Bauer ('79) (EMS) is in charge of soliciting the group to posh resorts for our extended tours. He qualified for the job with his excellent manipulation of the English language, quite necessary when portraying the Waiters as clean cut, all-American boys. (We love apple pie.)

Andy Bigalow ('78), known to us as the "hum-jelly kid," has learned that solos can be fun to sing. He has worked up from the one-worders to the one-liners to feature performances. Although Andy has had his share of flameouts, we are confident that he will get it right next time.

Mike Butler ('80) likes to throw himself off cliffs by rappelling. We never knew that it took practice to gorge out. Now if Mike would hang around rehearsals a little more and learn the ropes.

Jim Chandler ('79) does some of our arranging and is aspiring to be our next master of the guitar. The rest of the bass section only wishes that he would sing while he strums.

Doyle Chatham ('77) is the football jock of the group and a token member from our neighbors across the hill, Ithaca College. His good looks and debonair mannerisms have attracted many female followers. Doyle is responsible for the dog that walked up on stage during the concert.

Elliot Clark ('77) sets the perfect example of someone following the straight and not-so-narrow. This is his third appearance on a Waiter album. Elliot is rugged and experienced, a veteran, mellowed like fine wine . . . it was a very good year.

Steve Daigler ('80) is being trained to become another pillar of the group. He is proud to be a member of our second tenor section. According to Steve, for precision singing, seconds count.

Roger Hurd ('78), upon taking over as musical leader, tried to get us transportation from Palm Beach to our hotel in Fort Lauderdale. Unfortunately, he couldn't get us a group rate and we had to drive back. It would heve been faster by rail.

Bob Kyle ('77) has impressed many audiences with his piercing first tenor solos. We never mention that his vibrato is incurable due to a serious disease of the uvula. Bob only accepts visitors bearing gifts.

Corky LaVallee ('77) records a tie with Elliot for the Waiters' record record. In celebration, we feel Corky got a bit carried away. After a quart of vodka he woke up the next morning married, in the Navy, and in Europe. Whew! A lot can happen in one night!

Steve Lehrman ('78) is our master of comedy and impressions. His presence makes it much cheaper to hire guest performers. Thanks to Steve, the Waiters have shared the stage with greats such as John Wayne, Jack Benny and Ed Sullivan. Now if we could only make him look like these guys . . . .

Mark Mayrsohn ('77), known for his famed quotes, "walk lightly and carry a big guitar" and "let your fingers do the picking", provides depth to our sound with his twelve string. Mark's favorite song is Draft Dodger Rag — is that why he has so many posters of Canada in his room?

Bill Porter ('79) is our business manager, the one that keeps the well-oiled machinery well oiled (hic). He is in charge of Waiters' fringe benefits, unemployment, and the pension plan. Bill's most well received statement is "let the group pay for it!"

Geoff Rogers ('80) has been named by some as the group freak. We feel that this slander is unfair. Geoff is merely providing a warm home for a flock of Canadian Geese. No, he doesn't wear a wig.

Fred Scheibe ('78) comes to us right from Sha Na Na, where he was in charge of choreography. Fred has been voted best looking in the group by the '50's Revival Society. The rest of us forgot our grease and T-shirts. Congratulations, Fred!

Steve Snider ('77) is our former musical leader and renowned guitarist. Given an award for his equally keen driving ability, it seems that Steve was without his license at an excessive rate of speed before running a red light. We won't mention how he persuaded the officer to reduce the fine.

Doug Uyeno ('80) came to us with a broken foot and a hoarse throat; obviously the product of a Cornell fraternity party. Doug has since learned how to open doors with his hands and to make melodic sounds out of his mouth. Atta boy!

Steve Wall ('79) is another of our steadfast second tenors. Steve is working on a reunion of all Cayuga's Waiters through history. We are all excited about this but are afraid that the alumni will perform better than leading brand.

Mike Wald ('77) is in charge of our partying. If we wanted a party he would find one; if we didn't, he'd go anyway. Incidently, Mike's bass voice was heard 50 miles away last year on a clear day.

side one

Come On People
(solo by Roger Hurd)
Peggy-O
Sparklin' Music
(solo by Bill Porter)
Shower The People
(solo by Geoff Rogers)
IF
(solo by Roger Hurd)
Games People Play
(solos by Doyle Chatham,
Mike Wald and Fred Scheibe)
Mama Look Sharp
(solo by Bob Kyle)

side two

Helplessly Hoping
Cry
(solo by Fred Scheibe)
Cornell
(duet with Mark Bauer and Bill Porter)
It Was A Very Good Year
Beauty's Only Skin Deep
(solo by Mark Bauer)
Evening Song
One Fine Morning
(solo by Rowlie Bates)

CREDITS:

Guitar accompaniments:
Steve Snider and Mark Mayrsohn
Photos: M. Rush, S. Suss, S. T. Thomson
Cover: WLP
our grateful appreciation.
Recording Engineer: Professor Marice Stith,
Marice Stith Recording Services

Artie Minz, Ellie Shepherd & The Countrymen



SIDE ONE

SOMEBODY ELSE IS LUCKY

AS LONG AS YOU'RE GONE

WHICH ONE OF US IS TO BLAME

JUST ANOTHER NAME

DETOUR

I LOVE YOU ONLY

STEEL—Walter Kubly

LEAD—Herbie Bohman

DRUMS—Gary Wiesner

RHYTHM—Artie Minz

RHYTHM——Flint Top Lee St. Louis

BASS—Dennis Lastovic

VOCALS—Ellie Shepherd, Artie Minz

Artie Minz and Ellie Shepherd have been singing together for the past nine years. Before this time, Artie had a group of countrymen in Los Angles, California.

Artie usually plays with five members in the group and added one for the taping of this record. It had been a long time since the sixth member had played with the group since leaving the West Bend, Wisconsin area for the "northern woods" district in upper Wisconsin. It was a good feeling for all members who had played in the group to be together again.

The group plays regularly in the West Bend, Grafton and Plymouth area of the state and on ocassion has played in Milwaukee. Artie Minz, Ellie Shepherd and the Countrymen have done well since the group began nine years ago and, without hesitation, it can be said they will continue to do so.

SIDE TWO

WHY BABY WHY

TWO OF A KIND

THIS THING CALLED SADNESS

WASTED WORDS

THE LAST THING ON MY MIND

AFTER CLOSING TIME

LEWEIN RECORDING CO.

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Cover Design by T. Novak

ADELL ®

GEORGE B. ROBERTS and PAUL RUBENSTEIN PRESENT

SIGN OF AQUARIUS

ORIGINAL
MOVIE
SOUND TRACK

SCORE

SIDE 1

1. We are the Aquarians—Title Theme (Al Zbacnic)	Complete Cast	:60
2. I'm Gonna Dodge the Draft (Al Zbacnic)	Complete Cast	1:36
3. Om. Pax. Om (Al Zbacnic)	Complete Cast	5:57
4. We are the Aquarians (in a programmatic area) (Al Zbacnic)		2:48
5. Be Free Naturally (Baker-Golya)	Cleaver-Tom Baker	2:00
6. Programmatic (Baker)		1:31
7. Nobody Cares (Baker-Golya)	Ed Golya	2:07
8. Programmatic Bus Sequence (Baker)		1:32

SIDE 2

1. We are the Aquarians (Al Zbacnic)	Complete Cast	3:44
2. Mousey (Al Zbacnic)	Dennis Samsa	3:40
3. Two Dollar Down (Allen Baker)	Allen Baker	6:24
4. Soorangi (Jim Hughes)		2:05
5. Do Whatcha Wanna Do—Closing Theme (Zbacnic-Pappas)	Complete Cast	2:15

(All music: Ceasar Publishing½ ASCAP)

PRODUCTION CREDITS

JOHN PAPPAS – The creator of Sign of Aquarius – inspired by his long association with young talent and rock reviews, John felt the need for this First – a Tribal Rock Musical Motion Picture.

TOM BAKER – In addition to his own original music in the show and playing the role of Cleaver, Tom arranged and directed the entire score. Tom a graduate of the Cleveland Institute of Music is one of the few musicians in the country who plays and scores for the Moog Synthesyzer.

AL ZBACNIC– A brilliant newcomer is this musically untrained young writer. At 19 years of age his accomplishments include over 500 original tunes. Al created nine "with it" songs for the Sign of Aquarius Score.

PRINCIPAL CAST

PAUL ELLIOTT • MALE LEAD—SONNY
Paul has over ten years Broadway experience including the National Company of the hit show Fantastics. His TV credits include Mission Impossible and NYPD. Sign of Aquarius is Paul's first film.

GABE LEWIS • FEMALE LEAD—DONNA
Gabe's experience includes many feature and principal roles on and off Broadway. Her TV credits include Bonanza and the daytime series, As The World Turns. This, too, is Gabe's first film experience.

MICKEY SHIFF • HALO
Sign of Aquarius introduces Mickey Shiff to film and theatre audiences. Mickey is a medical student turned actor – and shows signs of a very promising career. His first performance as Halo has already led to offers from stage and film agents.

SYNOPSIS

"Sign of Aquarius" is a hair-rock musical about a group of hippies "doing their thing." The group is busted for a peace demonstration in a public park and paddy-wagoned to jail where they sing and dance to a tune called "I'm Gonna Dodge The Draft." Upon release, they return to their commune-type apartments to discuss plans for another demonstration. Later, at a night club, Donna's mother comes to take her away from her "trash" company, and Sonny, on an impulse, passes her a note containing his name and address. After the club scene, Halo and Sonny discuss Donna's predicament, but are interrupted when one of the girls who lives in the apartment flips out on LSD and "gives birth" to a huge egg.

Donna shows up at the apartment and is introduced to LSD in a colorful ritual called "Om Pax Om." The following morning the group goes to "work" selling newspapers on a downtown street corner. That night Sonny and Donna take a walk in the city and run into a gangster acid pusher who has been hasseling Sonny to deal for him. The pusher and his accomplices work Sonny over with a walking cane in the alley, but fail to convince him.

The second peace demonstration takes place the next day. That night the gangster pusher waits armed in the alley for revenge. The kids approach, he fires, but misses Sonny and hits Donna instead. A solemn march, headed by Sonny who carries Donna in his arms, proceeds through the streets to the title song, "The Aquarians." Sonny lays Donna down in the street and kisses her. The movie has a surprise ending as the whole group sings and dances to a happy number called "Do Whatcha Wanna Do."



REBECCA AND THE SUNNYBROOK FARMERS

GHOST

A ghost, a host
Of pale grey bones
A brown hotel on lover's lane
No moon
One soul, no leaves
A heart that wouldn't sing
One man, one soul
A dagger and the blame
One man, one soul
A dagger and the blame
There she goes
She is gone
I'm left without her name
There she goes
She is gone
With nothing but my stain
One man, one bed
A dark black sleep remains
One man, one bed
A dark black sleep remains

ENDLESS TRIP
(WORDS OUT OF SIGHT)

MA-MA

Ma-ma it's time
That you let me go
And follow the road I may take
Maybe it's wrong
But you can't hang on
I've got my own life to live
I know 'cause I've passed this way before
Haven't you had the feeling that you
Have been here before
And learned this a long time ago;
Haven't you had the feeling inside
That strangles your mind
And cries that you want to be free . . . Ma-ma
How does it feel
To be out on your own
And follow no rules but your own
How do you know
That you've gone the right way
'Cause you are the one who will pay

LOVE

Love is all I have to offer
Years is all I have to give
Loneliness has overcome me
Think I'll go and find a man

WHAT DO YOU THINK OF THE WAR

What do you want now
What have I to give
Gave you my love now
What have I to give
Just 'cause I won't fight now
Don't mean I'm a coward
I can't kill a person
And still love a flower
Mama goes ga-ga
Daddy goes ga-ga
Brother goes ga-ga
Baby says . . .
What do you think of the war
What do you want now
What have I to give
Gave you love now
What have I to give
I do love my country
But I just can't see
How killing some people
Will make them agree

ALL THESE TIES

She's beyond 'king
She's beyond her name
She comes, she never goes
Her smile drives a man insane
'Cause I know from past experience
And I'm staying with this line
And I'm sticking to my guns
'Cause she's mine
She's the devil herself
Yet she's oh so nice to me
Yet when I hold her in my arm's, I swear she's
God, God, God
'Cause I know from past experience
And I'm staying with this line
And I'm sticking to my gun's
'Cause she's mine
All these ties are authentic
There is no pretense involved
Any sign of inadequacies
Are all very easily solved
'Cause I know from past experience
And I'm staying with this line
And I know she will outlive me
'Cause she's mine

OH GOSH (RUNNING THROUGH THE FOREST)

Oh gosh, it's me running
Through a forest green
Running along this path
I'm moving along so fast
Oh gosh, it's someone behind me
Or is that just a forest sound
Keep running, don't stop now
Faster, don't slow down
Faster, don't slow down
Oh gosh, it is someone
Hiding behind a tree
It's moving and smiling shyly
Oh boy, it's a girl just for me
It's a girl just for me
Oh gosh, she's running away
She's running into the thicket
I yell with all my might
Please come back quick
Please come back quick
Oh gosh, it's me running
Through a forest green
Running along this path
I'm moving along so fast
Through the forest green
Raptures unseen
Keep running, don't stop now
Watch out don't lose your life
Watch out don't lose your life
Mother, do not forsake me
Father, don't make me feel so guilty
Mother, do not forsake me

BETTER DEAD THAN RED

Here am I, this is your enemy
Can't you see we don't look the same
I want to live, so do you
Who can it be that we're fighting for
There are men about my head
Who tell me it's better
To be dead, than to be . . .
Lying dead, on the ground
I believe these men were wrong
And my friends, half-way here
Send an arm or leg to greet me there
There are men about my head
Who tell me it's better
To be right, than to be . . .
All this pain, what have we gained
I'm not reaping benefits
Someday we'll learn, nothing is proved
By the use of violence
There are men about my head
Who tell me it's better
To be dead, than to be . . .
What . . . ? . . . ? . . . ? . . . ?

DAVID AND SALLY

David was a young boy
And he learned to do the minuet
When he was only six
Sally was a young girl
And she learned to do the minuet
When she was only four
It happened by chance
That they were both
Simultaneously attending
The very same school of dance
David had a father
And he wasn't very nice
Sometimes made David mad
Sally had a mother
And she wasn't very nice
Sometimes made Sally sad
It happened by chance
That they would both
Simultaneously heal
The other one's sadness, the other one's madness
Welcome down into my life
La la la la la
Everybody knows

TWO BLIND SISTERS

As my brother spoke
I became the one-winged bird
With both legs broke
And Major making it all seem so right
When you die for your mother
and cry for your brother
And those two blind sisters
All alone . . .
Get up you stupid bird
Fill up your hat
There's no sense in worrying about things like that
And Thomas was felled
We kicked him and beat him
And laughed as we watched him cry out in pain
But to pick him up
And hug him
And love him
Only to slap him down again
Stone him
When will it end . . .
Go home Thomas
Go to bed and dream of those
Two blind sisters
All alone . . . dead

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-S-

THE SUPERFINE DANDELION

MAINSTREAM



56102

SLP 1373DM
STEREO

Statler Records Presents
Aerobics — "KEEP MOVIN' UP"
By
Sharon Foy

SHARON FOY



SHARON FOY — It takes a special kind of person to become so involved in Aerobics. Someone with a zest for life and lively personality. This is Sharon Foy! A native of Cleveland, Ohio, Sharon has been dancing since she learned to put one foot in front of the other. At her studio in Garfield Heights, Ohio, she teaches everything from creative movement and gymnastics to tap, jazz and ballet . . . but she really comes into her own when teaching Aerobics. Since her first class her students have multiplied tremendously. She brings to Aerobics her special brand of talent and with it a chance for everyone to take a new lease on life through Aerobics.

Statler Records Presents
Aerobics
"KEEP MOVIN' UP"

SIDE A

Flexibility Warm Up ..... *Peter Gunn*
Sit Up ..... *Sit Up*
Lower Body Warm Up . *Ain't Jiving I'm Jamming*
Upper Body Warm Up to
Moving Warm Up ..... *Keep Movin' Up*
Aerobic Level ..... *Milk Shake*

SIDE B *Aerobic Level* ..... *Too Chubby to Boogie*
High Level Aerobic Level ... *Straight to the Heart*
High Level Aerobic Level ..... *Use It Up*
High Level Aerobic Level .... *Beach Boys Medley*
High Level Aerobic Level ..... *Join The Circus*
Cool Down ..... *Arthur's Theme*

This double record album was produced to fill a special need in the world of our senior citizens. Golden Aerobics was designed especially for our health and exercise requirements as we grow older and our bodies demand a precise form of fitness calisthenics. We hope you will enjoy working to this recording as much as we enjoyed making it.

ALSO AVAILABLE ON CASSETTE. ASK FOR SC 1017

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STATLER RECORDS PRESENTS



AEROBICS KEEP MOVIN' UP

BY SHARON FOY

SLP 1373 DM

THE BLUE SAINTS

Explorer Post 36, BSA
1065 Muir Way
Los Altos, California 94022
(415) 968-3300
Sponsor B.P.O.E. 1471
Palo Alto

BIG BAND JAZZ-ROCK

With three major tours behind them in the past 5 years, the 1973 Blue Saints departed from Oakland Airport on the morning of July 3rd and embarked on their latest journey - 5 weeks through the 5 European countries of Belgium, France, Switzerland, Germany and Denmark. Ahead of them were 25 scheduled performances in 30 days from the breezy coast of the North Sea to the warm and sunny shores of the Mediterranean. There would be new places, new people, new customs to get used to, and lots of long and weary bus rides at any hour of the day or night from one small village to another large town. This would not just be the life of a group of American tourists on a relaxing vacation trip - this would be the life of a road band. And it would, ultimately, turn out to be a great and eventful 5 weeks for 32 people - filled with lots of good memories, many new and stronger friendships, and plenty of good music.

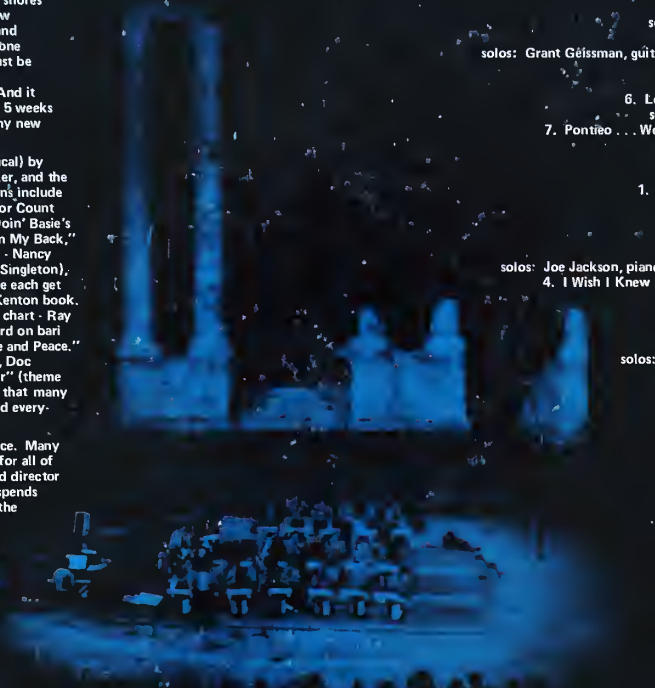
Most of the performances were recorded (when practical) by Gordon Collins, with help from trombonist Mark Lefler, and the highlights are presented here in record form. Selections include our opener, Sammy Nestico's "Magic Flea," written for Count Basie's band, as well as his "Light Vibrations" and "Doin' Basie's Thing." Terry and Nancy do Cold Blood's "Funky on My Back," and each girl comes back later with a song of her own - Nancy on "Peaceful" (arranged by Blue Saints alumnus Bob Singleton), and Terry on "I Wish I Knew." Grant, Lynn and Dave each get a chance to shine on "Minor Booze," from the Stan Kenton book. Gary Upton does some tasteful tenor work on a great chart - Ray Brown's "Is There Anything Still There." Jack Sanford on bari and Ken Basegio on drums rip through a happy "Love and Peace." And except for Dave Schwartz who had the night off, Doc introduced every member of the band on "Hikky Burr" (theme from "The Bill Cosby Show"), although it's doubtful that many of the members of the European audiences understood everything he said.

It was, to use an old cliche, an unforgettable experience. Many people helped in making this dream become a reality for all of us, such as Rich Bice, professional trumpeter and band director of Carlmont High School, who gave his vacation and spends many, many hours more throughout the year to give the BLUE SAINTS new challenges and help them reach new heights. But, were it not for one man, the dream would never have even been started. The time and energy he puts forth, the hassles he goes through, the ridiculous hours he often keeps, and his unlimited dedication and unselfish sacrifice have never ceased to amaze us, the members of his band. Thanks, Doc - you're beautiful.

— Steve Tyler

The title? While in Belgium, several of the members of the band visited a local music store in one of the towns, and were politely but firmly turned away with the phrase, "No free looking." This term caught on with the other band members and was heard repeatedly throughout the rest of the tour.

The front cover photograph was taken at "The Donkey Gate" in Brugge, Belgium - the back cover photo at the Roman Amphitheater in Arles, France.



SIDE ONE

1. Magic Flea . . . Sammy Nestico
solos: Joe Jackson, piano; Gary Upton, tenor sax
2. Light Vibrations . . . Sammy Nestico
3. Funky on My Back . . . Cold Blood; arr. Al Harkins
vocal: Terry Mason, Nancy Hager
solos: Dave Gardner, trumpet; Joe Jackson, piano
4. A Little Minor Booze . . . Willie Maiden
solos: Grant Geissman, guitar; Lynn Askew, alto sax; Dave Gardner, trumpet
5. Peaceful . . . Ken Rankin; arr. Bob Singleton
vocal: Nancy Hager
6. Love and Peace . . . Arthur Adams; arr. Joe Sample
solos: Jack Sanford, bari sax; Ken Basegio, drums
7. Pontieo . . . Woody Herman version; adapted by Dave Eshelman
solo: Drew Lance, tenor sax

SIDE TWO

1. Hikky Burr . . . Quincy Jones; arr. Bob Singleton
solo: Doc Upton, announcer
2. Is There Anything Still There . . . Ray Brown
solo: Gary Upton, tenor sax
3. Doin' Basie's Thing . . . Sammy Nestico
solos: Joe Jackson, piano; Drew Lance, tenor sax; Dave Gardner, trumpet
4. I Wish I Knew How It Would Feel to Be Free . . . Dallas Taylor; arr. Al Harkins
vocal: Terry Mason
solo: Grant Geissman, guitar
5. Celebration . . . Don Peistrup
solos: Steve Tyler, trombone, Dave Gardner, trumpet; Jack Sanford, alto sax; Drew Lance, tenor sax

PERSONNEL
Conductor: RICH BICE

SAXOPHONES
*Lynn Askew - alto
Syd DeSoto - alto
Jack Sanford - alto
Drew Lance - tenor
Gary Upton - tenor
Sharon Brooks - bari

TRUMPETS
Rich Bice
*Paul Milleson
**Dave Gardner
Bruce Steakley
Tony Mack
Andy Scott
J. B. Holloway

TROMBONES
*Steve Tyler
Don Benham
Dave Schwartz
Mark Lefler

Tom Letts - bass
George Vande - bass

RHYTHM
Grant Geissman - guitar
Joe Jackson - pianos
Charlie Hiestand - fender bass
Ken Basegio - drums

*lead players
**assistant conductor

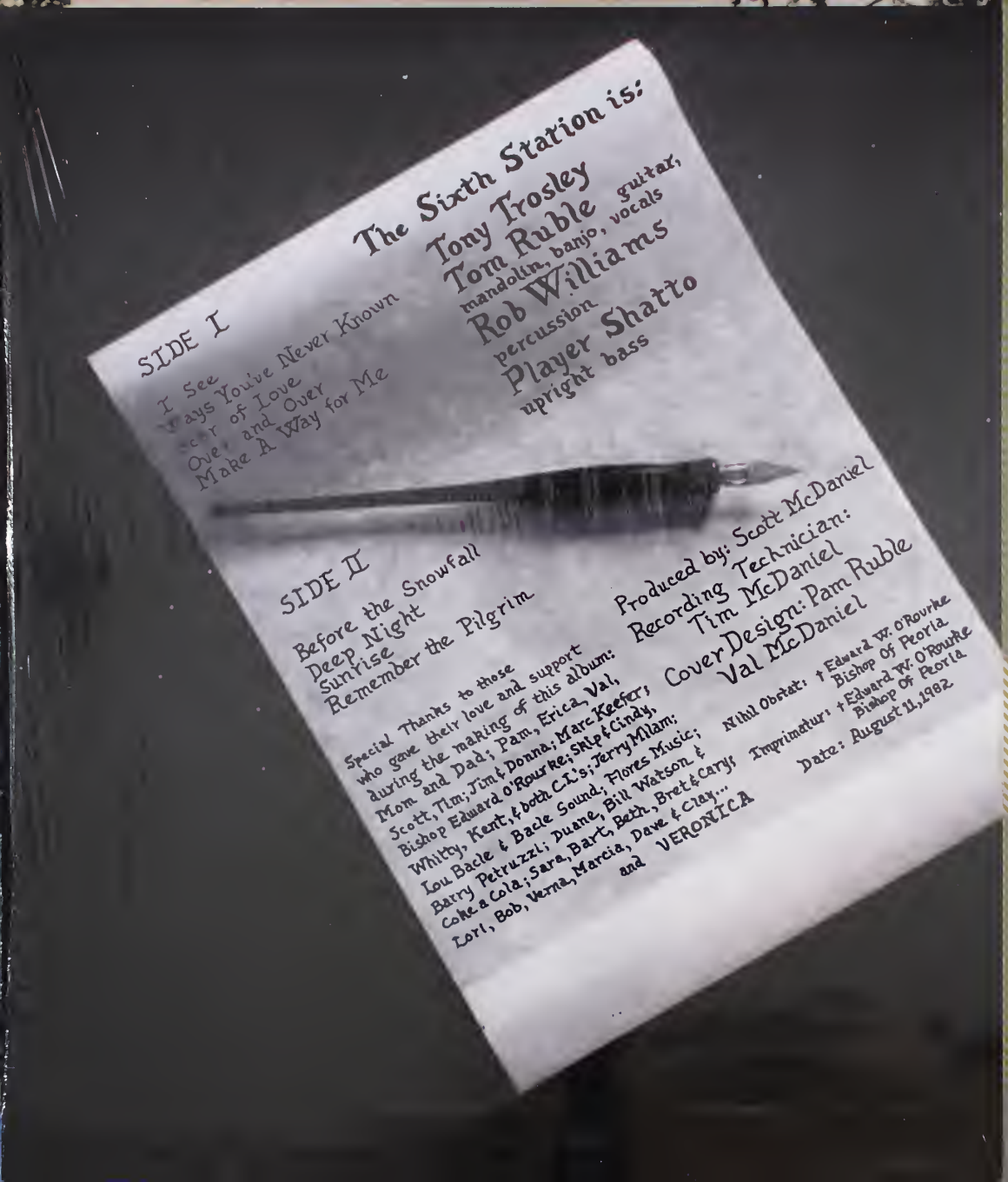
VOCALISTS
Nancy Hager
Terry Mason
John Collins
Grant Geissman

This album is dedicated to the following people without whose help the 1973 Blue Saints European tour would not have been possible.

Carl Bennett - SHAPE Headquarters, Belgium
John Plompen - American Library, Brussels
Henri Maziol - S.C.E.T. Montpellier, France
Gilles Daziano - U.S. Consulate, Paris
Ramon Garcia - U. S. Consulate, Marsaille, France
G. Hofmann - Migros, Zurich, Switzerland
Arthur Conn - Haidalberg Military, West Germany
Ole Mathiessan - Copenhagen, Denmark
Jacque Van Houtte - Eagle Service, Brugge, Belgium
Mrs. Sandy Rouse - U. S. State Department, Washington, D.C.
Jean Bellon - formerly with French Consulate, San Francisco
M. Poinsot - S.C.E.T. Paris, France
Louisa Collins - Los Altos, California
Travel arrangements by Tony Santana of World Chart Tours, San Jose, CA
All the Blue Saints, the finest musicians anywhere - and a special thanks to Jean Upton for her patience, love and hard work that pulled it all together.

DOC

RICH BICE / director
GORDON COLLINS / recording; post chairman
DAVE GARDNER / post president
H. M. UPTON, M.D., 1065 Muir Way, Los Altos, California 94022 (415) 968-3300 / advisor


The Sixth Station is:
Tony Trosley
Tom Ruble mandolin, banjo, vocals
Rob Williams percussion
Player Shatto upright bass
SIDE I
I See
ays You've Never Known
r of Love
Over and Over
Make A Way for Me
SIDE II
Before the Snowfall
Deep Night
Sunrise
Remember the Pilgrim
Special Thanks to those who gave their love and support during the making of this album: Mom and Dad; Pam, Erica, Val, Scott, Tim, Jim & Donna; Marc Keefer; Bishop Edward O'Rourke; SRP & Cindy, Whitty, Kent, & both C.L.'s; Jerry Milam; Lou Bacle & Bacle Sound; Flores Music; Barry Petruzzi; Duane, Bill Watson & Coke-a Cola; Sara, Bart, Beth, Bret & Cary; Lori, Bob, Verna, Marcia, Dave & Clay... and VERONICA
Produced by: Scott McDaniel
Recording Technician: Tim McDaniel
Cover Design: Pam Ruble
Val McDaniel
Nihil Obstat: † Edward W. O'Rourke Bishop Of Peoria
Imprimatur: † Edward W. O'Rourke Bishop Of Peoria
Date: August 11, 1982

STEREO ST-666

THE FOURTH WAY



HARVEST

WERWOLF

THE FOURTH WAY

WERWOLF

RECORDED LIVE AT THE MONTREAUX FESTIVAL 1970

MONTREAUX, SWITZERLAND

produced by the fourth way and ted gehrke
executive producer: john palladino
sound engineers: pierre grandjean and jean-claude martin
of radio swisse romande
mix engineer: jay ranellucci

special thanks
in montreaux:
claude nobs, geo. voumard, raymond jaussi
in zurich:
teddy meier, max bruner, alex bally
in denmark:
birger jorgenson
in amsterdam:
anton scholtz, maryann stemmler
jupe visser, the parâdisio people
in hollywood:
john palladino, walter wanger

front cover: roger mulkey, berkeley
back cover: giuseppe pino, milan

Side One
Brown Rice 7:34
Colours 5:33
Werwolf 5:29

Side Two
Tierra Del Fuego 5:09
Mesoteric Circle 8:08
Spacefunk 7:17

All selections written by Mike Nock, except BROWN RICE by Ken Jenkins; published by Capitol Music Corporation/Fourth Way Music Co./ASCAP

(an appreciation)
By Philip Elwood,
San Francisco music critic,
teacher, broadcaster and historian.

The first time I heard the Fourth Way, the spirit moved me.

In fact before the group's current quartet approach to individual collectivism in free sounds, the work of the two Mikes (Nock and White) had expanded my musical mind and that of everyone else who listened.

Listening is one of the simplest, yet most difficult, requirements and challenges of our times.

Hearing with our minds, as well as listening with our ears, is the problem.

And when the mind hears, emotional reaction and spiritual projection can combine to kick off a great trip.

The spirit of the Fourth Way is trips.

The Mikes and bassist Ron McClure and percussionist Eddie Marshall each steers his own individual instrumental direction but, as an ensemble, the combined trips become the Fourth Way.

The Fourth Way becomes a very personal route. "Way," you hear, can be treated both as a manner and as an itinerary.

Let them take you there . . . their way. What you gain from the trip is up to you.

I've always felt, since the first glorious Berkeley concert night that he joined the group, that Eddie Marshall's dancing drums, floating along as if only barely connected to reality, were the principal cohesive element in the Fourth Way.

But there are places all through this disc that the lead sound and feeling seem to shift almost from stanza to stanza. Follow Mike White's violin, for instance, on "Mesoteric Circle"— it's like following a musical needle dropping through an instrumental haystack.

The inner workings of the Fourth Way remain a mystery to all, including its members sometimes.

Toe-tapping music? Not exactly, in any traditional sense.

But this isn't traditional stuff and around the San Francisco area, which the Fourth Way calls home, plenty of free souls dance away a long evening to the sounds of the Fourth Way.

Experimental electronic noises?

Yes, I guess so. Nock used to always play acoustic piano and Ron McClure has years experience on the string bass. Both were remarkable personalities on the traditional instruments.

Electrified they're electrifying. And plugged in they can combine with the amplified violin, both plucked and bowed, to help create the fantastic audio light-show you hear in these grooves.

The Fourth Way are flesh-and-blood artists. Human, sensitive, responsive. Sometimes I've heard them when the "it" wasn't there. They knew, and weren't always sure how to get things together.

At Montreaux "it" was all there.

When the collective creativity with all those wonderful sounds of mutual admiration, inspiration and astonishment fall in together The Fourth Way becomes a vehicle for almost surrealistic trips in listening.

The kind you do with your mind—not just your ears.

MIKE NOCK
Fender-Rhodes electric piano
Oberheim ring modulator

RON McCLURE
Electric bass

MICHAEL WHITE
Electric violin

EDDIE MARSHALL
Drums



STEREO
ST-666

HARVEST

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CHILDREN OF THE WORLD
GONE ARE THE TIMES

Produced by A.A. Khan
Mixed and Mastered by Nene Baratto at PereAudio, Berlin.
Music from Children of the World sampled from "Right On (Part 1 & 2)" by Syl Johnson
Cover Photos by Miron Zownir Cover art by A.A. Khan and Michael Eaton
In loving memory of my mentor, the Mighty Hannibal, the father of Message Music.
This poster is inspired by the revolutionary art of Emory Douglas.

The Players
King Khan - Vocals, Guitar & Bass
The Awesome Sisters (Saba Lou &Amabelle) - Back Up Vocals
Maximillion Weissenfeldt - Drums

CHILDREN OF THE WORLD
(Nene Baratto/Sly Johnson/Jimmy Jones/A.A. Khan)

I got news for you baby X3
Hey...

The sun is shining
but the cold done one
I know the answer
makes my feet undone
AsK me why
I don't care
They caught me runnin
with their fist in my hair

I got news for you baby

Simple plan
Was all I knew
I got my children
They're the chosen few
Watch them fly
See them run
Bless their hearts
they be the chosen ones
Get up now
I got news for you baby x3
Children of the world

The gift that Keeps giving
All day long
You're the one
For which I sing this song
Ow children of the world.
Children of the world
I got news for you baby x3
Children of the world

GONE ARE THE TIMES
(A.A. Khan)

Gone are the times
are the times really gone?
Gone are the times
are the times really gone?

Can't pay for a doctor
but i bought the disease
can't live off the land
got to die on my Knees
our children are slaves
in a penitentiary
paying their dues
to a sicK society
Gone are the times
are the times really gone?
gone gone gone gone gone!!!!

Invaders.... TESTIFY!!!!

Gone are the times
are the times really gone?
Gone are the times
are the times really gone?
They purchase our souls
to feed their own needs
Innocent people made guilty
by their greed

The royals got spoiled
got blood on their hands
They poisoned the food
and they poisoned our land
Gone are the times
are the times really gone?
GONE GONE GONE GONE!!!!

Invaders.... TESTIFY!!!!

Gone are the times
are the times really gone?
I pray for the brothers
and sisters who care
Born black and blue
you'll find them everywhere
They take out their hearts
and where them on their sleeves
They give up their lives
to fight the disease
Gone are the times
are the times really gone?
GONE GONE GONE



THE INVADERS

KHANNIBALISM

WHO ARE "THE INVADERS"?

Consciousness regulation is the pre-occupation of the culture industry. The reduction of historical events to simplistic binaries and the erasure of all nuance, depth, and what-ifs.

The Civil Rights struggle has gotten this treatment in particular. Its now been ossified as a series of marches and sit-ins which led to the overturning of the most glaring US racial inequalities (e.g. segregated schools) and which culminated in the the martyrdom of its most charismatic leader, Martin Luther King Jr. With the riots following MLKs assassination, and the malaise following his death, "the movement" lost its hope, drive, and focus.

But Civil Rights was never just the monolith of angry Malcolm vs. peaceful Martin, and the history channel wants the population to forget that the "movement" was radicalized beyond what is generally understood.

Revolutionary groups abounded. Anti-colonialist movements overseas (Cuba, Vietnam, South Africa, Algeria, et al) served as inspiration for an anti-colonial struggle in the USA. The Black Panther Party set an example that had massive influence. When street gangs like the Vice Lords (Chicago) and the 1,000 member Slauson Gang (Los Angeles) discovered Black Power, they developed revolutionary consciousness, often organizing teach-ins, day care and soup kitchens as well. The Vice Lords became "Vice Lord Nation," the Blackstone Rangers became "Black P Stone Nation" and so on. Social change had an exponent then that wasn't bound up by Christian morality and had its background in delinquent activity. These gangs were poised to be guerilla cadres who would act as shock troops when the s**t went down.

In the 60's therefore, the nation stood on the precipice of some kind of revolution. in many ways, the country experienced a civil war, with the FBI conducting an infiltration and assassination program on Black groups similar to the CIA's "Phoenix Program" in Vietnam.

The INVADERS of Memphis, Tennessee were sort of in the middle of these paradigms, the old line SNCC and the Panther style gangs. They had their roots in the Southern Christian reformist scene but were also tired of the passivity of non-violence; sick of the moral victory of having their heads smashed in.

They were like an intellectual street gang with incredible style, who devoted themselves to justice and confronting white supremacy. A group or "gang" of organizers, they were on the front lines of the struggle in the South, and experienced extraordinary harassment, violence, and imprisonment. They conducted the last meeting with King at the Lorraine Motel before he was murdered, and yet their story is almost unknown.

Interviews with them are poignant; the Invaders tell their stories with little trace of bitterness or madness, despite their disgusting treatment by the State fascists.

This excavated history – a fast-moving re-telling with a funky soundtrack – footage – is a must see for anyone who wants to understand the context of the struggle that is still ongoing, which has still not been resolved, and that is reality for many every day as evidenced by events in Baltimore, St Louis, Cleveland, et al.

In short, THE INVADERS is a MUST-SEE for people living RIGHT NOW

Ian Svenonious

Ian "Our Man In D.C." Svenonius
MINISTER OF COMMUNICATION

KING KHAN



"CHILDREN OF THE WORLD"



A
CHILDREN
OF THE
WORLD

B
GONE ARE
THE TIMES

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FOR CHILDREN



with
DANNY WEBB
ELIZABETH HARRIS
CHRIS CHRISTENSEN

W&G

WG-E.2489

For Children

with DANNY WEBB, ELIZABETH HARRIS, CHRIS CHRISTENSEN

accompanied by

"The Town Band" and IVAN HUTCHINSON

SIDE I.

THE RESCUE OF FRED
LEPRECHAUN LULLABY

SIDE II.

THE SQUIRREL
HUSH-A-BYE

Few Australian TV programs have proved as lastingly popular as Video Village. It is loved by children and adults alike because it is a fantasy land in which viewers meet such a variety of real children — some shy, some extrovert.

To the painted backdrops of village shops and the "snakes and ladders" streets, the Mayor, Danny Webb, Mayoress Elizabeth Harris and Town Crier Chris Christensen have brought genuine warmth with their fun, their games and their songs.

This little disc is not pretentious — it hopes to make people happy with its song of Angus the Squirrel, its haunting lullaby of the leprechauns as sung by Elizabeth Harris and its fantasy of angels written and sung by Chris Christensen, who by the way accompanies himself on the zither. The verse about Fred the Koala is one of several written especially for Video Village by Danny Webb and spoken on the record by Liz.

Danny, Chris and Liz just hope you like it!

Recorded, Processed, Pressed and Issued throughout Australasia by W. & G. Records

Milan Specialty Printing Co.

PHILIPS
klassiek verzoekprogramma



BACH

Air und Gigue aus Suite Nr. 3 D-dur BWV 1068

Das Concertgebouw-Orchester, Amsterdam

Ltg. EDUARD VAN BEINUM

313 046 SF

P. I. TSCHAIKOWSKY
Panorama und Walzer
aus dem Ballett „Dornröschen" op. 66
Wiener Symphoniker
Ltg. Willem van Otterloo

313 041 SF

E. GRIEG
Elegische Melodien op. 34
Nr. 1 Herzwunden
Nr. 2 Letzter Frühling
Das Concertgebouw-Orchester, Amsterdam
Ltg. Eduard van Beinum

313 043 SF

G. ROSSINI
Ouvertüre „Die diebische Elster"
Wiener Symphoniker
Ltg. Francesco Molinari-Pradelli

313 044 SF

L. DELIBES
Cortège de Bacchus a.d. Ballett „Sylvia"
Entr'acte - Valse a.d. Ballett „Coppélia"
Orchestre des Concerts Lamoureux
Ltg. Jean Fournet

313 045 SF

J. S. BACH
Air und Gigue aus Suite Nr. 3 D-dur
BWV 1068
Das Concertgebouw-Orchester, Amsterdam
Ltg. Eduard van Beinum

313 046 SF

C. SAINT-SAËNS
Introduktion und Rondo Capriccioso Op. 28
Arthur Grumiaux, Violine
Orchestre des Concerts Lamoureux
Ltg. Jean Fournet

313 047 SF

H. BERLIOZ
Ouvertüre „Der römische Carneval" Op. 9
Das Concertgebouw-Orchester, Amsterdam
Ltg. Eduard van Beinum

313 048 SF

A. W. KETELBEY
Auf einem persischen Markt
Orchester und Chor
Ltg. Jésus Etcheverry

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M. MOSZKOWSKI
Serenade Nr. 1 op. 15

E. TOSELLI
Serenade Nr. 1 op. 6
Divertimento Quartet

313 211 SF

C. BRAGA
La serenata
R. DRIGO
Serenade aus „Millions d'Arlequin"
Divertimento Quartet

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DECCA
STEREOPHONIC

SEC 5043

Granados

GOYESCAS

NATIONAL ORCHESTRA OF SPAIN
ATAULFO ARGENTA
with Consuelo Rubio

OPERA HIGHLIGHTS



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Utrecht - tel. 030-11033
in- en verkoop

SEC 5043

GRANADOS

GOYESCAS

Side 1

Intermezzo

Interlude (introduction to Third Tableau)

Side 2

La Maja y el Ruiseñor

Rosario . . . . . Consuelo Rubio

THE NATIONAL ORCHESTRA OF SPAIN

conducted by

ATAULFO ARGENTA



To take fullest advantage of this stereophonic record's remarkable technical excellence, we recommend use of the Decca ffss stereophonic pick-up and arm, a triumph of British engineering and craftsmanship. It will also give superior results with non-stereo recordings.

DECCA STEREOPHONIC

This is a 45 r.p.m. stereophonic record and must be played ONLY on equipment designed for stereophonic reproduction.

In March 1911, the Spanish composer and pianist Enrique Granados introduced to the public a set of pieces of his own composition inspired from the works of the great Spanish painter Goya and appropriately entitled *Goyescas*. Later, he was persuaded to orchestrate and adapt this music for an opera, on a libretto devised by Fernando Periquet, also derived from the paintings of Goya. The work was accepted for production by the Paris Opera, but the outbreak of the 1914-18 war prevented the production, and it finally had its première at the Metropolitan Opera House, New York. Two months later, on the voyage back to Europe, the composer met his tragic death, when the ship was torpedoed in the English Channel.

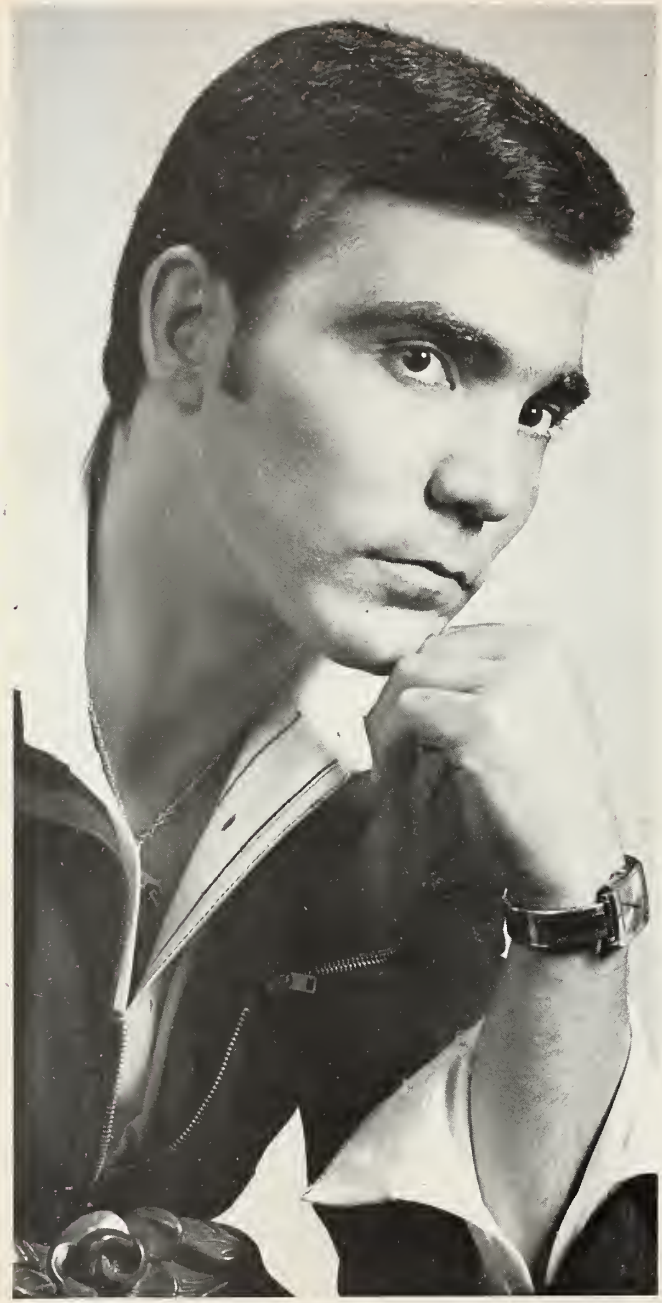
A brief summary of the action runs as follows:—In the Campo de la Florida in Madrid, Fernando, a Captain in the Royal Spanish Guards, is awaiting his lady love, the beautiful and noble Rosario. When she eventually arrives, she does not immediately see him and Paquiro, a Toreador, seizes the opportunity to remind her of a visit she once made to a low dancing haunt and suggests she should come again. On hearing this, Fernando, in a jealous rage, forces her to accept the proposal, and Pepa, Paquiro's sweetheart, swears to get the better of her presumed rival. The *Intermezzo* recorded on this disc occurs at this point, between Tableaux one and two. At the dance hall that evening, Fernando behaves in such an insolent and challenging fashion that he incurs the hostility of all present. Beside herself with terror, Rosario faints away and during the diversion thus created, Fernando and Paquiro seize the opportunity to fix time and place for a duel. Pepa is triumphant. The *Interlude* occurs between Tableaux two and three. The curtain rises to reveal Rosario in her garden. Filled with sad presentiment, she sings of the hopeless love of the rose for the nightingale (*La Maja y el Ruiseñor*). When she has retired to her apartment, Fernando comes to her casement and a tender love scene ensues from which Fernando is summoned by the church clock striking ten, the hour of his meeting with Paquiro. Fernando is mortally wounded in the ensuing duel and the opera ends with Rosario lamenting over her lover's dead body.

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GOYESCAS RUBIO/NATIONAL ORCHESTRA OF SPAIN/ARGENTA DECCA STEREO SEC 5043



with love...
mit liebe...
con amore...

alfonso

bye, bye, my love,
auf-wiedersehn!

CONTACT JACK BARRY



sing and dance with

alfonso

amore perduto




Save the Bay

Side A Save the Bay

Side B Forever
music by Bill Petterson

My father was a fisherman just like the chosen son
and he set his nets each day beneath the hot New England sun

And long into the winter when the wind cuts like a knife
fishing was his livelihood and the ocean was his life

I want to be a fisherman to earn my daily bread
my father took and sat me down and this is what he said

treat the lady kindly and she'll take care of you
but if you ever do abuse her your harvest will be through

SAVE the BAY brother or it's never going to be the same
SAVE the BAY sister or we'll only have our selves to blame
SAVE the BAY people don't throw away our priceless wealth
SAVE the BAY children or we're never going to save our selves

Then came the wheels of progress rolling to our shores
and they never stop to think about the damage that they cause

It cost too much to clean it up so everyone must pay
They just don't seem to realize nothing ever goes away

From Galilee to Tiverton from Bristol to the Pier
came the cry of discontent of outrage and of fear

And like so many causes too few will get involved
But everybody stands to lose if this one isn't solved

CHORUS

The tides kept swiftly changing and I grew into a man
I take my own son down to the shore and hope he understands

But I have no answers for him I know only of the shame
and the words of my late father that keep burning in my brain

CHORUS

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Design and photographs by Daniel G. Dunn

Recorded at Cushman Sound
Engineering: James P. Cushman
Performed by: "Loose Licks"
Glenn MacPherson
Bill Petterson

SAVE THE BAY INC. is a non-profit citizens group dedicated to preserving and protecting Narragansett Bay. Proceeds from this record will help us in our efforts to clean up the Bay. For further information: SAVE THE BAY, INC., 154 Francis Street, Providence, RI 02903 (401) 272-3540

ROBERTO DE ROSÉ

W & G Records take pleasure in presenting a series of Continental records, featuring for the first time artists formerly well known in Europe but now residing in Australia. Among the first of these is the famous comic from Trieste, Roberto de Rosé. Extremely well known to the people of Rome, Vienna, Paris, Berlin, Cairo and other European centres of entertainment de Rosé also toured Australia as an important member of the All Star Show presented by world famous Italian singer, Nilla Pizzi. Roberto de Rosé is a comic who pleases his audience with a fine wit that is never tainted by vulgarity; he has a great sense of fantasy, is a singer and dancer of note and in the words of the art critic of Rome's leading newspaper is also "an excellent eclectric actor". This on the occasion of his very successful season with the revue "Trieste Mia" at the Theatre Valle in Rome.

These notes would not be complete if we failed to mention the fact that de Rosé is not only an interpreting artist but also the creator of his own songs and comedy material.

We at W & G hope that all Australians of Italian origin will respond to our efforts to entertain them and we would like to feel that in some way we are



assisting in the cementing of relations between our peoples towards a happy and prosperous future.

These notes would not be complete if we failed to mention the fact that de Rosé is not only an interpreting artist but also the creator of his own songs and comedy material.

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ROBERTO DE ROSÉ

E' con piacere che la W & G Records Ltd. inizia una serie di dischi Continentali, presentando per la prima volta artisti famosi in Europa ed ora residenti in Australia. Fra questi e' il ben noto comico Triestino Roberto de Rosé.



Conosciutissimo alle platee di Roma, Vienna, Parigi, Berlino, Cairo e di tutti gli altri centri Europei, il de Rosé e' reduce di una tournee' in tutte le citta' Australiane con la famosa compagnia "All Star Show", alla quale partecipava anche Nilla Pizzi. Comico di grandi risorse sa intrattenere il pubblico con arguzia e facezia che non tocca mai la volgarita'. De Rosé ha un grande senso di umorismo e di fantasia a cui accoppia ottime qualita' di ballerino e di cantante. Nella famosa rivista "Trieste Mia" data di recente al Teatro Valle di Roma, la stampa Romana lo acclamo' "un perfetto artista eclettico".

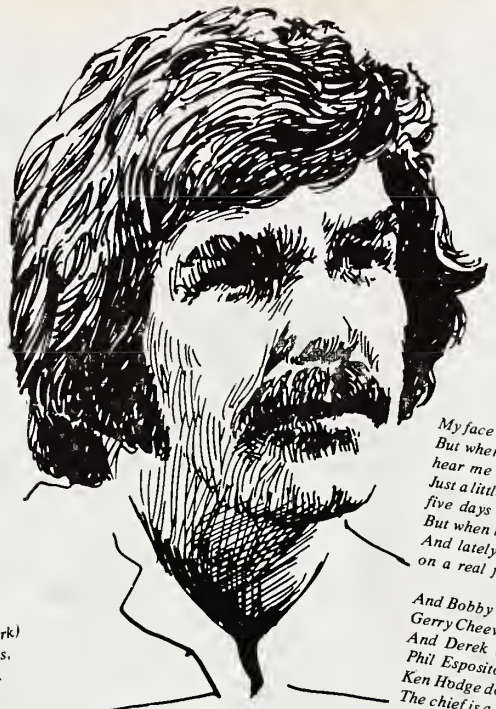
Questa breve presentazione non sarebbe completa se non si facesse menzione che il de Rosé oltre ad essere un ottimo "Interprete" e' anche il creatore delle sue canzoni e delle sue commedie.

Noi della W & G Records Ltd. siamo certi che gli Italiani residenti in Australia e tutti coloro che amano l'Italia sappiano venire incontro ai nostri sforzi e comprendano che fra l'altro il nostro lavoro intende cementare la comprensione e i rapporti di tutti coloro costa' residenti, per un migliore futuro della nostra amata Australia.

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19
Ballad of
Derek the Turk
& Score One More
DAVE McKINLEY
and BILL DULANEY
with The Young Turks
Daisy
DP-1001

DP-1001



BALLAD OF DEREK THE TURK

Not too long ago, up in Canada land,
There lived a little boy named Derek Sanderson.
His hair was kinda long, it even grew on his lip,
said, "Give hime time, he'll grow out of it."
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

At a very young age, the girls he did pursue,
And his Mama said, "Son, you're just a flirt."
His Papa said, "Mama, I know the thing to do.
We'll nick name him "Derek The Turk" (It didn't work)
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

And then one day there came a knock on the door,
And who should appear but Little Bobby Orr.
He said, "Hey Mrs. Sanderson, can Derek come out to play?
There's a hockey game goin' on just down the way.
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

She said, "He's out behind the barn, kissin' all the girls.
If you can get him to play hockey, Bobby, give it a whirl."
Well, the rest is history since Bob and Derek came down,
to play the game and kiss the girls in old Boston town.
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

Not too long ago, up in Canada land,
There lived a little boy named Derek Sanderson.
His hair was kinda long, it even grew on his lip,
His Mama said, "Give him time, he'll grow out of it."
Ah, but hockey games aren't won on dreams,
And Derek's always been this way it seems.

SCORE ONE MORE

My face may look small in the midst of a great big crowd;
But when my Boston Bruins take the ice you can
hear me yell real loud.
Just a little ol' hard working' man am I
five days a week;
But when my Bruins are winnin', I'm winnin' too
And lately me and my Bruins have been
on a real fine winnin' streak.

And Bobby Orr flies, Teddy Green's on the rise;
Gerry Cheevers' he cries, Tom Johnson's got the hives,
And Derek the Turk, well, he tries.
Phil Esposito how much higher can you go?
Ken Hodge don't Dodge too many men you know;
The chief is a thief in the eyes of the Foe you know,
And Derek the Turk, well, he tries.

For so many years I've sat and watched this team grow up;
Now I'm sittin' back watchin' my Bruins skate away
with the Stanley Cup.
And where will I be when the ice is all gone
and the story is told in folklore?
I'll be sittin' on a bench in the sky somewhere
yellin' "SCORE ONE MORE."

Rick and Dallas Smith are anything but plain Smith;
Johnny McKenzie is in a big frenzy
Chasin' down the bad guys like a little hurrikenzie;
Carleton and Cashman are two guys named Wayne,
Neither one of them is feelin' any pain,
And Derek the Turk, well, he tries.

Ace Bailey grows daily, Awrey and Marcotte
They've got what it takes to win a lot;
Westfall has a ball scarin' other teams all fall;
Stanfield and Johnston are doin' fine in Boston
And Derek the Turk, well, he tries.

Daisy

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CNR

HV 513

Georg Philipp

Telemann

Concerto in D Major for Flute and Strings

Hubert BARWAHSER, flute

THE AMSTERDAM CHAMBER ORCHESTRA

Conductor: Jan BRUSSEN

HV 513
45 R.P.M.

Georg Philipp Telemann (1681-1767)

Concerto in D Major for Flute and Strings

HUBERT BARWAHSER, flute
THE AMSTERDAM CHAMBER ORCHESTRA
JAN BRUSSEN, conducting

During the first decennia of this century, the then existing conception of Georg Philipp Telemann as a composer differed, to a large extent, from the one now generally accepted.

On the rare occasions that Telemann's name was listed on a concert-program as the composer of, most likely a flute-sonate or some excerpts from the so-called "Tafelmusik", the audience, in all probability, concluded that he was one of Bach's predecessors, who was completely overshadowed by the great "Cantor". Therefore, it is encouraging to note that in recent years, when a vast score of Telemann's works were rediscovered and consequently recorded, the music-loving public has come alive to the true stature of Georg Philipp Telemann - finding a great personality who left to posterity a wonderous variety of tonal creations.

Telemann was born at Magdenburg in 1681 and died in Hamburg in 1767; in which city he had been municipal music director since 1721.

His production is larger than that of Bach and Handel, his two contemporaries combined. The remarkable thing is, that in spite of this vast production, Telemann's work always remains inspired; eloquent of form and contents; refreshing and original in conception.

Consequently, it is not surprising that during his life-time he was better known than Bach, and was aptly named "Vater der Musik" — "Father of Music".

The manuscript of the concerto recorded on this disc was found in 1953 at Paderborn. Although no composer's name was given, it turned out to be identical with a score found in the Landesbibliotheek at Darmstadt, entitled: "Concerto a Flôte a bec dell Sign. Telemann".

The conception of the solo-voice proves clearly that the concerto was meant to be performed by a flute and not by a recorder; it being difficult, if not impossible, to play it on the latter instrument, for which it would offer almost insurmountable difficulties.

The Concerto opens with a mellow-sounding Affetuoso, which is followed by an Allegro of extreme virtuosity. Solo-instrument and continuo are next heard in a sort of intermezzo: an intimate adagio with remarkable modulations. The final movement is in the form of a minuet with a light-footed and swift-moving trio. The accompaniment in this concerto is entrusted to a string-orchestra with continuo, as was usual in Telemann's time. The concerto demands great virtuosity on the part of the soloist.

We hope that this recording will contribute towards a fuller and greater appreciation of the work of Georg Philipp Telemann, the "Father of Music".

Hubert Barwahser was born in 1906 at Herzogenrath (Germany). At the age of 15 he embarked on his studies with Emile Detlling in Aachen. He later studied with Wilhelm Tieftrunk in Hamburg, where he passed his final examinations as soloist in 1928, winning a Prix d'Excellence. He has been solo-flutist with the Hamburg Philharmonic Orchestra and with the orchestra of the Nordwestdeutsche Rundfunk. Since January 1, 1936 he has been affiliated with the Amsterdam Concertgebouw Orchestra as flutist. He is now serving as tutor at the Amsterdam Conservatorium and the Amsterdam Music Lyceum. On several occasions he was chosen to give the première performance of flute-concertos: as for instance the concertos of Henk Badings, Rudolf Escher and Hans Henkemans.

Beloved Hymns of

The Churches of Christ



W&G

Volume I
Extended Play

Conductor:
Mr. L. Williams

BURWOOD TECHNICAL SCHOOL CHOIR

IN THE GARDEN

NOW WE COME

AWAY IN THE MANGER

LOW IN THE GRAVE

Recorded for your listening pleasure

Beloved Hymns of

THE CHURCHES OF CHRIST

WG-E-1327
VOLUME ONE

BOYS' CHOIR OF THE BURWOOD TECHNICAL SCHOOL.
Conducted by Mr. L. WILLIAMS.
Piano—RAY ALLEN.
Organ—THOMAS MITCHELL.
Recording—L. LINDSAY MOOREHOUSE.

SIDE ONE

IN THE GARDEN
NOW WE COME, OUR HEAVENLY FATHER

SIDE TWO

AWAY IN A MANGER
LOW IN THE GRAVE HE LAY

ABOUT THE HYMNS

IN THE GARDEN

Words and music were written by an author using the pen-name of C. Austin Miles. The hymn is based on the story of the meeting of Jesus and Mary after the resurrection, as recorded in John 20: 11-18. Some recent polls on favourite hymns have placed this composition with "The Old Rugged Cross" as the two most popular American hymns.

NOW WE COME, OUR HEAVENLY FATHER

At the request of the local committee, five verses of "The Convention Hymn" were written for the Fourth World Convention of Churches of Christ held in Melbourne, Victoria, August 5-10, 1952.

The writer, Clifford G. Taylor, was at that time minister of the Church of Christ at Brighton (having since transferred to Doncaster), and has also been, since 1951, editor of the "Australian Christian."

Dr. H. J. Gauntlett, whose tune (as for "Praise, my soul, the King of Heaven") is used, was as an "infant prodigy" a church organist at the age of nine. In his later years (he lived 1805-1876), he made an "inestimably great" contribution to church music with the composition of thousands of hymn-tunes and editing of many hymnals.

AWAY IN A MANGER

"Ascribed to Martin Luther" seemed until recently to be the nearest clue as to authorship of this well-known carol, but research over many years failed to find the slightest warrant for this in any of the great reformer's writings. It now seems that this claim, with the added "Written for his children" was made to assure the popularity of the carol in Lutheran circles! Two verses appeared in American Lutheran publications for Christmas, 1884, the third somewhat later.

The music is by W. J. Kirkpatrick (1838-1921), an American songwriter whose eighty-odd books of gospel songs sold, in all, literally in millions.

Charles H. Gabriel (1856-1932), composer of the music, who also wrote under the name "Charlotte G. Homer," produced an enormous volume of sacred song-anthems, cantatas, carols and gospel songs — some, such as "The Glory Song," "Brighten the corner where you are," and "I stand amazed in the Presence," with a tremendous amount of life about them.

LOW IN THE GRAVE HE LAY

Words and music by Robert Lowry (1826-1899), Baptist pastor and author of a large number of gospel songs. A New Englander, he has the distinction of having written no hymns or tunes until after his fortieth year. Once started, however, words and music of "Shall we gather at the River?" and music for "I need Thee every Hour," "Marching to Zion," "All the way my Saviour leads me," and "Saviour, Thy dying Love" were all his.

The stirring contrasts of this resurrection hymn were heard at an Easter sunrise service before the Garden Tomb in Jerusalem in 1939.

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VOLUME TWO ALSO AVAILABLE — WG-E-1328

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Extended Play



Beloved Hymns of The Churches of Christ

Volume 2

BLEST BE THE TIE
TRUST AND OBEY
TO GOD BE THE GLORY
JESUS IS TENDERLY CALLING.

Conductor: Mr. L. WILLIAMS

BURWOOD TECHNICAL SCHOOL CHOIR

Beloved Hymns of

THE CHURCHES OF CHRIST

WG-E-1328
VOLUME TWO

BOYS' CHOIR OF THE BURWOOD TECHNICAL SCHOOL.
Conducted by Mr. L. WILLIAMS.
Piano—RAY ALLEN.
Organ—THOMAS MITCHELL.
Recording—L. LINDSAY MOOREHOUSE.

SIDE ONE

BLEST BE THE TIE THAT BINDS
TRUST AND OBEY

SIDE TWO

TO GOD BE THE GLORY
JESUS IS TENDERLY CALLING THEE HOME

ABOUT THE HYMNS

BLEST BE THE TIE THAT BINDS

When John Faecett (1740-1817), a Yorkshire Baptist minister, was finally packed up, farewell sermons already preached, to leave for a London pulpit, he found the sorrow of his congregation so overbearing that he gave orders to unpack — and remained until just before his death forty-five years later! "Blest be the Tie that Binds," the hymn he wrote to commemorate this strange recall, and "God be with you till we meet again" stand as the two best-known Christian farewell hymns.

The tune is an arrangement from a German source, by Lowell Mason (1792-1872), in his day one of the really prolific writers of church music. Music for "My faith looks up to Thee," "Nearer my God to Thee," and "Work, for the night is coming" also forms part of his contribution to Christian song.

TRUST AND OBEY

An interesting example of co-operation in hymn writing! D. B. Towner, musical director of the Moody's missions in Massachusetts, wrote to his friend, Rev. J. H. Sammis, telling of a young man who, in response to a gospel invitation, rose and said, "I am going to trust and I am going to obey." Mr. Sammis at once penned the chorus, and later on the words for the verses. On receiving these, Mr. Towner provided the music which, in combination with his friend's words, have become so well known.

TO GOD BE THE GLORY

Words by Fanny Crosby (1820-1915), of such repute for her 9,000 gospel songs that the Methodist Episcopal Church of U.S.A. used to hold an annual "Fanny Crosby Day."

Music by W. H. Doane (1832-1915), a manufacturer and Sunday School worker, but so well known and highly regarded for his hymn tunes, anthems and collections of religious music that one American university conferred on him the degree of Doctor of Music. The same author-composer combination (Fanny Crosby-W. H. Doane) also gave us "I am Thine, O Lord," "Jesus, keep me near the Cross," and "'Tis the blessed hour of prayer."

JESUS IS TENDERLY CALLING THEE HOME

This is one of about 170 gospel songs by Fanny Crosby appearing in the great "Sankey 1200" collection. In 1883, she sent the words of it to George Cole Stebbins when he returned from one of the Moody Evangelistic Tours of Scotland where, as in many other campaigns, he had a prominent part in the musical side of the work. He promptly set the words to music, little thinking that they would find wide acceptance.

It is interesting to note that another composition which Stebbins (who became blind in the final months of his 99 years 7½ months' pilgrimage) shared with Miss Crosby (blind through the 95 years of her life) was "Saved by Grace" — with the striking expression, "And I shall SEE Him face to face."

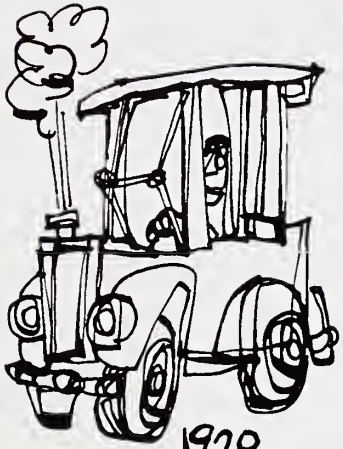
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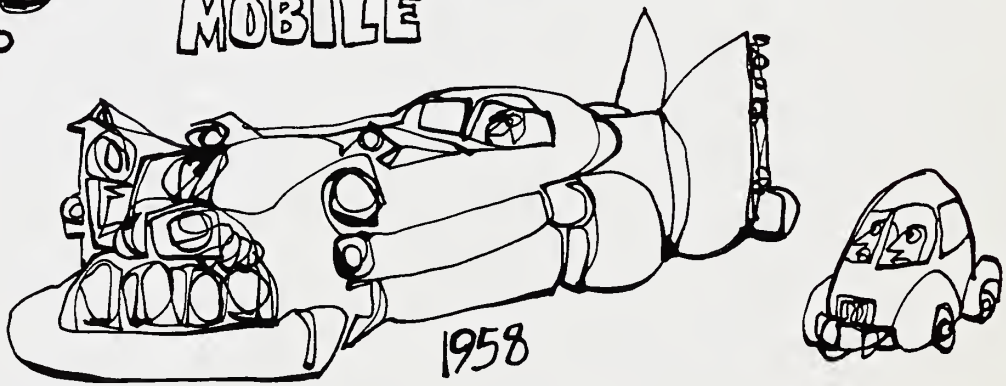
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DR. S.I. HAYAKAWA:

THE SEXUAL SYMBOLISM OF THE AMERICAN AUTOMOBILE



1920



1958



1960

DONBRACCO MCMLVIII

THE SEXUAL SYMBOLISM OF THE AMERICAN AUTOMOBILE*

BY DR. S.I. HAYAKAWA .....

SIDE 1: "THE SEXUAL SYMBOLISM OF THE AMERICAN AUTOMOBILE"
SIDE 2: "MOTIVATIONAL RESEARCH VS THE REALITY PRINCIPLE" OR "WHY THE EDSEL LAID AN EGG"

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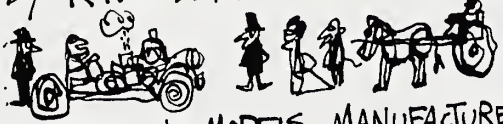
*THE AMERICAN AUTOMOBILE.... ⇨

PROBABLY THE FIRST SELF-PROPELLED VEHICLE WAS A THREE-WHEELED CARRIAGE INTRODUCED IN 1769 IN PARIS BY NICHOLAS JOSEPH CUGNOT.



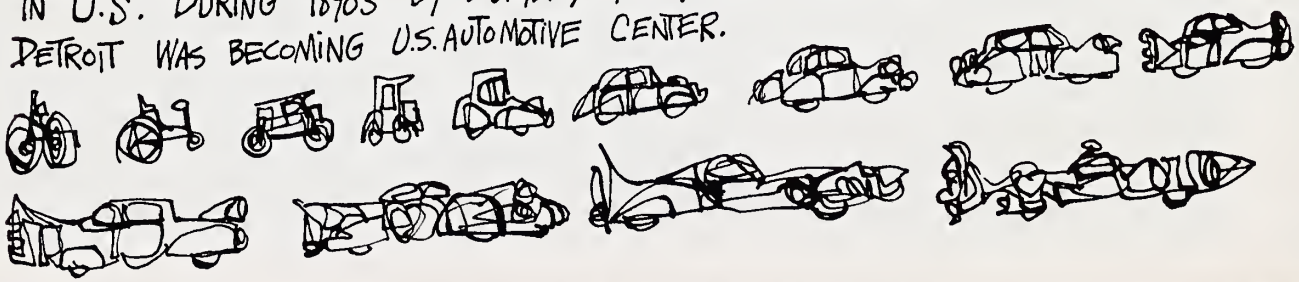
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Red October
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Red October

Ice Storm



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Red October



Dawson School
Brain
ADD
I Know The Devil
Live Love
She's The One
Girl In My Dreams
Cat No Soul

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Produced and Engineered By Steve Spodick
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www.redoctoberrocks.com

Red October
Ice Storm

Red October
Ice Storm


Red October
I Know The Devil
ADD
She's The One
Brain
Girl In My Dreams
Live, Love
Dawson School
Got No Soul
Ludwig van What?
Old Man
A Brown Dog Studios
Production
Holden, MA
Ice Storm
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THE "LIGHT" SIDE

THE BIOLA COLLEGE CHORALE

LOREN WEIBE, Director

DBP-227
SIDE A

STEREO
33⅓ RPM

1. SPIRIT OF GOD
2. I'M GONNA SING
3. I WILL ARISE
4. DEATH SHALL NOT DESTROY
5. THE HIDING PLACE
6. LOVE DIVINE
7. PSALM TWENTY-THREE
8. GIVE ME JESUS
9. RIDE ON, KING JESUS



THE "LIGHT" SIDE

THE BIOLA COLLEGE CHORALE

LOREN WEIBE, Director

DBP-227
SIDE B

STEREO
33⅓ RPM

1. WE'LL KNEEL AT JESUS FEET
2. FIVE SOUTHERN HYMNS
3. OLD TIME POWER
4. SWEET, SWEET SPIRIT
5. BEULAH LAND

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TANTRA
THE DOUBLE ALBUM



"Hills of Katmandu"
(Jackson-Valli) 16:20

Arranged by Celso Valli. Produced by Quelli Del Castello-La Drogueria di Drugolo.
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Side 1

Chappell/Intersong (USA)
ASCAP

MP-310-1

Mastered, plated and pressed to the highest
European standards by Importe/12
Records Division, Sugarscoop, Inc.,
600 Third Avenue, New York, NY 10016.
Made in U.S.A.

MAXI 33

Importe/12™

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

TANTRA
THE DOUBLE ALBUM

1. "Get Ready To Go" 6:27
2. "Top Shot" 7:23
(Taylor-Valli)

Arranged by Celso Valli. Produced by Quelli Del Castello-La Drogueria di Drugolo.
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Side 2

Chappell/Intersong (USA)
ASCAP

MP-310-2

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MAXI 33

Importe/12™

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

TANTRA
THE DOUBLE ALBUM



1. "Su-Ku-Leu" 2:33
2. "Mother Africa" 4:39
3. "Hallelujah" 4:39
4. "Get Happy" 4:43
(Taylor-Valli)

Arranged by Celso Valli. Produced by Quelli Del Castello-La Drogueria di Drugolo.
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Side 3

Chappell/Intersong (USA)
ASCAP

MP-310-3

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MAXI 33

Importe/12™

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

TANTRA
THE DOUBLE ALBUM



"Wishbone"
(Jackson-Valli) 15:40

Arranged by Celso Valli. Produced by Quelli Del Castello-La Drogueria di Drugolo.
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Side 4

Chappell/Intersong (USA)
ASCAP

MP-310-4

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STEREO

PHS-600-328

Side 1

THE ADVANCEMENT

1. JULIET • 2:56
2. PAINFUL STRUGGLE • 6:55
3. STONE FOLK • 3:20
4. GRASS MASS • 2:26
5. SUNFLOWER • 3:06



STEREO

PHS-600-328

Side 2

THE ADVANCEMENT

1. SHE - 1:56
2. MOORISH MODE - 5:58
3. HOBO EXPRESS - 5:12
4. CHILD AT PLAY - 2:22
5. FALL OUT - 3:22

Backwater®

Bongwater Records®



Studio Side

Produced by
Tom Nist & Backwater

BONG 0001 A

1) ALTO EGO 2:47
(Larry Hardin)
2) LOVE IS ALL I'M AFTER 4:04
(Robby Catlin)
3) NAILED TO THE FLOOR 2:34
(Trippe Thomason)
4) 14TH AVE. SO. 3:21
(Backwater)
5) I AM BLIND 3:57
(Trippe Thomason)
6) JUST HANGIN' AROUND 3:07
(Backwater)

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All Songs (BMI) Published By
Bongwater Publishing
Co., Inc.

Backwater®

Bongwater Records



Live Side

Produced by
Tom Nist & Backwater

BONG 0001 B

1) SUNFLOWER 7:18
(Freddie Hubbard)
2) PAIR O' DICE 2:50
(Backwater)
3) SPANISH EYES 4:20
(R. Catlin-S. Pettersen)
4) A SONG FOR DON 4:48
(L. Hardin-T. Thomason)

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Music (BMI)

A Subsidiary of Bongwater Publishing Co., Inc.


EMBRYO
SD 732
ZERO TIME
TONTO'S EXPANDING HEAD BAND
INSIDE
SAMPLE COPY
NOT FOR SALE
STEREO
SIDE TWO
1. AURORA (6:48)
2. RIVERSONG (8:00)
3. TAMA (5:23)
All the selections were written by
Bob Margouleff and Malcolm Cecil.
(ST-EM-702090 SP)
DIST BY COTILLION DIV OF ATLANTIC RECORDING CORP 1841 B'WAY. N.Y. N.Y

LAURIE RECORDS

SATURDAY NIGHT JAZZ FEVER
LIONEL HAMPTON

1. **STAYIN' ALIVE 6:08**
   (Stigwood Music Inc.)

33 1/3 RPM

LES 6003

℗1978 Laurie Prod. Inc.

STEREO
LES 6003B

RIAA

2. **JIVE TALKIN' 8:24**
   (Casserole Music Inc.)
3. **NIGHT FEVER 9:27**
   (Stigwood Music Inc.)

All songs written by B. Gibb, R. Gibb & M. Gibb
Unichappell Music BMI, administrator
Produced, Arranged & Conducted by
TEO MACERO

SETTING THE PACE IN MODERN MUSIC

Michel Genest

CRYSTAL FANTASY

SONA GAIA

PRODUCTIONS

1.



LP
130

1. Most Holy Trinosophia 5.17
2. Sunrise — First Light 2.54
3. Octavia 3.39
4. Magical Iridescence 2.36
5. Dream Odyssey 2.32
6. The Mystic Wanderer 3.10
7. Reflections on a Moonlit Stream 2.35

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℗ 1984 Narada Productions
Postbus 6037
2001 HA Haarlem, Holland
☎ 23/321802
1845 N. Farwell Ave.
Milwaukee, WI 53202
☎ 414/272/6700
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Manufactured and printed
in West Germany

Michel Genest

CRYSTAL FANTASY

SONA GAIA

PRODUCTIONS

2.

LP
130

1. Crystal Fantasy 3.00
2. Ancient A'bode 3.05
3. Sacred Temple Dance 3.56
4. Radiant Rainbow Prism 4.50
5. Land of Enchantment 2.45
6. Keepers of the Flame 3.57

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1845 N. Farwell Ave.
Milwaukee, WI 53202
☎ 414/272/6700
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in West Germany



The Music of
Swami Kriya Ramananda

side
one

stereo
(38806)

City Indigo (6:36)

Nocturne (12:30)



The Music of
Swami Kriya Ramananda

side
two

stereo
(38806)

Hymn to a New Age
(21:30)

SUDDENLY ONE SUMMER

J. K. & CO.

WWS 7117
(WST 8903)
SIDE 2
STEREO



1. O.D. 3:16
2. LAND OF SENSATIONS & DELIGHTS 2:48
3. THE TIMES 2:20
4. MAGICAL FINGERS OF MINERVA 2:52
5. DEAD 4:22

All selections written by Jay Kaye &
Published by Pequod Music, Inc ASCAP

Arrangements: R. W. Buckley
Musical & Technical Production:
R. H. Spurgin
Produced & Recorded @
Vancouver Recording, Canada.

WHITE WHALE RECORDS • 8961 SUNSET BOULEVARD • LOS ANGELES, CALIF.


II

Kama Sutra

"STABAT MATER"
CALDARA

IV. "VIRGIN OF VIRGINS"
"Virgo Virginum"

SIDE B
PROMOTION COPY



KSBS 2020 B
NOT FOR SALE

V. "MAKE ME CARRY THE DEATH OF CHRIST"
"Fac Ut Portem Christi Mortem"
VI. "IN FLAMES MAY I NOT BE BURNED"
"Flammis Ne Urar Succensus"
VII. "CHRIST, WHEN I LEAVE THIS LIFE"
"Christe, Cum Sit Hinc Exire"

All selections pub. by Village Green Music-
Coriolanos Music Co.-
Kama-Rippa Music, Inc. (ASCAP)
Arr. by: John Atkins, John Corigliano,
Robert Margouleff
A Beezee Music Productions Concept
Time: 15:00

Exclusively Distributed By Buddah Records, 1650 Broadway, N.Y.C. 10019

COMPOSERS RECORDINGS INC.

OTTO LUENING -
VLADIMIR USSACHEVSKY

1. A POEM IN CYCLES AND BELLS
for tape recorder and orchestra (1954)

Members of the Royal Danish Radio Orchestra
Otto Luening, conductor
Vladimir Ussachevsky, technical supervisor

CITY
LIBRARY
SPRINGFIELD
MASS.

CRI 112 A

VLADIMIR USSACHEVSKY

2. PIECE FOR TAPE RECORDER (1955)

OTTO LUENING - VLADIMIR USSACHEVSKY

3. SUITE from KING LEAR
for tape recorder (1955)

COMPOSERS RECORDINGS INC.



Little Axe

33

MLA 009–B

Produced and recorded
by Scarab Records

Little Axe Records
5012 NE 28th Ave
Portland, OR

one of you

Fiesta

RECORD COMPANY

NEW YORK, U. S. A.

MONCHITO
and his MAMBO ROYALS

FLP 1202
(FLP 1202-A)



PEDRO-PABLO CHA CHA CHA
(Ramon Monchito)

TALK TO ME
(Ramon Monchito)

ME GUSTO
(Ramon Monchito)

THE MERRY MERENGUE
(Ramon Monchito)

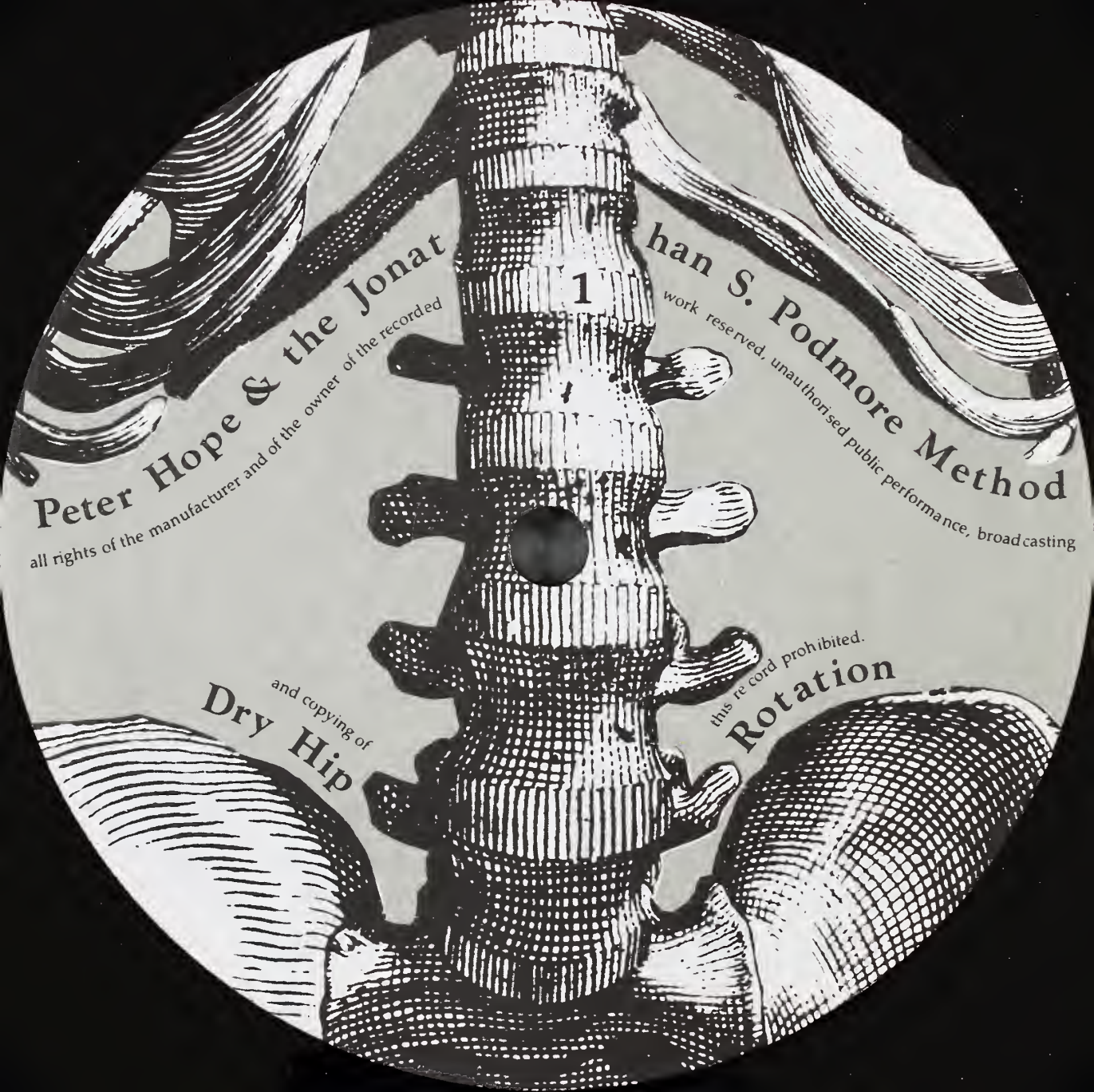
YOU'RE DRIVING ME CRAZY
(Walter Donaldson)

MAMBO SHMAMBO
(Ramon Monchito)

Long Playing
33⅓ rpm


COSTAL
RECORDS
RENDEZVOUS WITH THE SUN
HOWARD WALES
SIDE ONE
CST ST-1000
RENDEZVOUS WITH THE SUN H.Wales
PART I (3.34)
PART II (3.59)
KARNAVAL T.Donlinger - J. Troy - H.Wales (4.08)
MY BLUES H.Wales (6.24)
LATE CRUISER H. Wales (3.13)
© COSTAL MUSIC 1976 ASCAP


COSTAL
RECORDS
RENDEZVOUS WITH THE SUN
HOWARD WALES
SIDE TWO
CST ST-1000
TIDES H. Wales - T. Donlinger (2.50)
SOLAR ECLIPSE H. Wales (5.01)
DISTANT CHILDREN H. Wales - P. Gleason (2.38)
SIDE STREET H. Wales (3.52)
GOLDEN FLYER H. Wales (5.25)
© COSTAL MUSIC 1976 ASCAP


Peter Hope & the Jonat
han S. Podmore Method
1
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Dry Hip
Rotation


NATIVE RECORDS
Peter Hope & the Jonathan S. Podmore Method
Nature
NTV 14
2
Dry Hip Rotation
℗ and ©
Nature
Music
1986

SHELLY TORRES

TAKE ONE

BT 001
Side Two

33.3 RPM
Stereo

1. 1,000 NIGHTS (Mason) Mason Music 4:32
2. HEAR ME LOVING YOU (Torres)
   J.T. Prod. 3:09
3. COME ON DOWN (Mason) Mason Music 3:15
4. LOST UP IN LOVING YOU) (Smith-Rankin-Rankin) Four Score Patramani* 3:50
5. I'VE GOT MY MUSIC (Phillips)
   Little Bear Music 2:52

*BMI

Produced & Distributed by J.T. PRODUCTIONS


STRAND T.M.
LIMBO ROCK
SL 1083
(KLP 10293)
Teresa Brown
SIDE 2
33 1/3 RPM
Featuring
THE CROSSFIRES
1. KOKO LIMBO 2:14
(K'ose) Jaspar Music-BMI
2. BIM BAM LIMBO 2:36
(Day-Philbrick) Pompadour Music-BMI
3. FUZZY WUZZY LIMBO 1:54
(Philbrick) Jaspar Music-BMI
4. SOUTHERN FRIED LIMBO 2:52
(Philbrick) Pompadour Music-BMI
5. VIVA! OLAY! LIMBO 2:12
(Philbrick) Jaspar Music-BMI
6. JAMAICA FAREWELL (LIMBO) 2:06
(Burgess) Shari Music-ASCAP
Teresa Brown

VYTAUTAS BACEVICIUS

DRC-122368
SIDE 2

33⅓ RPM
LONG PLAYING

1. **VISION, Opus 30**
2. **TROIS PENSÉES MUSICALES, Opus 75**
3. **ETUDE, No. 2, Opus 19**
4. **POÈME COSMIQUE, Opus 65**

Played by the Composer

MITCHELL

RECORDS, INC.

4630 - A

33-1/3 RPM

SIDE ONE

NOT BY MIGHT, NOR BY POWER
BUT BY MY SPIRIT

preached by

Evangelist S. E. Mitchell

MITCHELL

RECORDS, INC.

McKinney

4630 - B

33-1/3 RPM

SIDE TWO

NOT BY MIGHT, NOR BY POWER BUT BY MY SPIRIT

preached by

Evangelist S. E. Mitchell


FINDERS KEEPERS
BRUCE DITMAS
YELLOW DUST
FKR078LP
SIDE A
1. L'Unita – 5'40"
2. Aural Suspension – 7'05"
3. Terminal Velocity – 3'55"
4. Yellow – 4'10"
a "Finders Keepers" production


FINDERS KEEPERS
BRUCE DITMAS
YELLOW DUST
FKR078LP
SIDE B
1. Side Looking Radar Image – 7'10"
2. Aeray Dust – 6'35"
3. Dr. Mabuse – 6'15"
a "Finders Keepers" production

Lato 2 Stereo

SP 8018 RKAP 23286

SVEGLIATI E UCCIDI
(dalla colonna sonora originale del film omonimo)

BRUNO NICOLAI

1. **SVEGLIATI E UCCIDI**
2. **LA DONNA DI UN FUORILEGGE**
3. **UNA STANZA VUOTA**

RCA Italiana

4. **UNA TROMBA A DALLAS**

Musiche di ENNIO MORRICONE
Dirette da BRUNO NICOLAI
4) Ennio Morricone, la sua orchestra e
«I Cantori Moderni» di Alessandroni

℗ '85 SIAE

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Polydor
MYSTIC VOYAGE
ROY AYERS UBIQUITY
SIDE 2
(2391 200)
PD 6057-B
STEREO
1. LIFE IS JUST A MOMENT- Part 1 (Chano O'Ferral-Roy Ayers) 4:06
2. LIFE IS JUST A MOMENT- Part 2 (Chano O'Ferral-Roy Ayers) 2:32
3. FUNKY MOTION (Ronnie Foster) 3:10
4. SPIRIT OF DOO DO (Edwin Birdsong) 6:00
5. THE BLACK FIVE (Roy Ayers) 3:57
Arranged and Produced by Roy Ayers.
Strings arranged by Onzy Matthews
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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"SUPERSTARS OF THE JUKEBOX ERA"

Record 1

C 10668
C2 10667
STEREO

33 1/3 RPM
Side 1
AS 10668

1. Old Devil Moon
SARAH VAUGHN
2. Some Of These Days*
SOPHIE TUCKER
3. There's No Tomorrow
TONY MARTIN
4. I'll Be With You In Apple Blossom Time
ANDREW SISTERS
5. All or Nothing At All
HARRY JAMES

*Not Licensed for Broadcast

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"SUPERSTARS OF THE JUKEBOX ERA"

Record 1

C 10668
C2 10667
STEREO

33 1/3 RPM
Side 2
BS 10668

1. Glow Worm
THE MILLS BROTHERS
2. One O'Clock Jump**
COUNT BASIE
3. Mack The Knife
LOUIS ARMSTRONG
4. Phonetic Punctuation**
VICTOR BORGE
5. Dance Ballerina
VAUGHN MONROE

**Electronically Re-recorded
To Simulate Stereo

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A SERVICE OF COLUMBIA RECORDS

"SUPERSTARS OF THE JUKEBOX ERA"

Record 2

C 10669
C2 10667
STEREO

33 1/3 RPM
Side 1
AS 10669

1. Stompin At The Savoy
BENNY GOODMAN
2. Because Of You
TONY BENNETT
3. All My Life*
ELLA FITZGERALD
4. They Call Me
Sister Honky Tonk
MAE WEST
5. April Showers
AL JOLSON

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"SUPERSTARS OF THE JUKEBOX ERA"

Record 2

C 10669
C2 10667
STEREO



33 1/3 RPM
Side 2
BS 10669

1. Ink A Dink A Doo
JIMMY DURANTE
2. Lili Marlene
MARLENE DIETRICH
3. The Man That Got Away
JUDY GARLAND
4. Sweet Georgia Brown
BING CROSBY
5. Three Little Fishies*
KAY KYSER

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EDUCATIONAL ACTIVITIES

USE THIS

RHYTHMIC PARACHUTE PLAY

KEA 6020-A
Side 1 - Narration

33⅓ R.P.M.
Educational Record

1. WINDMILLS OF YOUR MIND, Legrand
2. I WILL WAIT FOR YOU, Gimbel-Legrand
3. BY THE TIME I GET TO PHOENIX, Jo Webb
4. I'LL NEVER FALL IN LOVE AGAIN, B. Bacharach
5. PINK PANTHER, H. Mancini
6. SPINNING WHEEL, D. Thomas

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PORTLAND, OREGON 97220

RHYTHMIC PARACHUTE PLAY

KEA 6020-B
Side 2 - Narration

33⅓ R.P.M.
Educational Record

1. 76 TROMBONES, M. Willson
2. SCARLET RIBBONS, Segal-Danzig
3. WHAT THE WORLD NEEDS NOW IS LOVE, David-Bacharach
4. GREEN APPLES, B. Russell
5. MEDLEY - THE WORLD IS YOUR BALLOON Fain-Harburg
   SLEIGH RIDE, Parish-Anderson
   FLY ME TO THE MOON, B. Howard

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EDUCATIONAL ACTIVITIES

EDUCATIONAL ACTIVITIES

RHYTHMIC PARACHUTE PLAY

KEA 6020-C
Side 3 - Instrumental

33⅓ R.P.M.
Educational Record

1. WINDMILLS OF YOUR MIND, Legrand
2. I WILL WAIT FOR YOU, Gimbel-Legrand
3. BY THE TIME I GET TO PHOENIX, Jo Webb
4. I'LL NEVER FALL IN LOVE AGAIN, B. Bacharach
5. PINK PANTHER, H. Mancini
6. SPINNING WHEEL, D. Thomas

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PORTLAND, OREGON 97220

RHYTHMIC PARACHUTE PLAY

KEA 6020-D
Side 4 - Instrumental

33⅓ R.P.M.
Educational Record

1. 76 TROMBONES, M. Willson
2. SCARLET RIBBONS, Segal-Danzig
3. WHAT THE WORLD NEEDS NOW IS LOVE, David-Bacharach
4. GREEN APPLES, B. Russell
5. MEDLEY - THE WORLD IS YOUR BALLOON
   Fain-Harburg
   SLEIGH RIDE, Parish-Anderson
   FLY ME TO THE MOON, B. Howard

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Stereo
Strata
Sphere
SRI 103-74
Side B
1. Lonely Girl • Keith Vreeland • 11:12
2. Where • Keith Vreeland • 8:42
3. Spitfire • Larry Nozero • 1:00
All compositions published by
Synergy Publishing Co.
PRODUCT OF STRATA RECORDS, INC. MADE IN U.S.A.

DREAMS AND IMAGES

ARTHUR

LHI RECORDS

LITA 118
Side A

STEREO
33⅓ RPM



1.	BLUE MUSEUM	2:30
2.	CHILDREN ONCE WERE YOU	2:16
3.	SUNSHINE SOLDIER	2:22
4.	A FRIEND OF MINE	2:10
5.	OPEN UP THE DOOR	1:50

Written by: Arthur
Published by:
Lee Hazlewood Music Corp. – ASCAP

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DREAMS AND IMAGES

ARTHUR

LHI RECORDS

LITA 118
Side B

STEREO
33⅓ RPM

1.	DREAMS AND IMAGES	2:32
2.	PANDORA	2:11
3.	WINTERTIME	2:47
4.	LIVING CIRCA 1920	2:17
5.	VALENTINE GREY	2:50
6.	1860*	2:11
7.	COMING HOME*	1:45
8.	EXCURSION 13*	2:07

* Previously unreleased

Written by: Arthur
Published by:
Lee Hazlewood Music Corp. – ASCAP

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BOOYA RECORDS

Vocal Version: 4:50
Instrumental Version: 3:30

YOU CAN'T [illegible]
(Akiem & Narkim)

Stereo-33 1/3 RPM
Rock Candy Music
(ASCAP)
© ℗ 1987
BB 500 A-VOCAL
BB 500 A-1 INSTR.

Recorded at
A & R Studios
Mixed at Power Play
Special Thanks:
Mc-Ced-Gee &
Ultra Magnetic Mc's
Red-A



A Boogie Down Production

THE BROTHERS
(Akiem & Narkim)

Arranged & Produced by Boogie Down Productions (BDP)
Mfg: by Rock Candy Records / Dist. By Sweet Heart Distributors
(212)-292-0026 – (212)-292-1047

Hooked up and pumped by B. D. P.
Fresh for '87 suckers

BOOYA RECORDS

MEMORIES
(Akiem & Narkim)



Stereo-33 1/3 RPM
Rock Candy Music
(ASCAP)
© ℗ 1987
BB 500 B
Time: 3:45

Recorded at
A & R Studios
Mixed at Power Play
Special Thanks:
Mc Ced-Gee &
Ultra Magnetic Mc's
Red-A

A Boogie Down Production

THE BROTHERS
(Akiem & Narkim)

Arranged & Produced by Boogie Down Productions (BDP)
Mfg: by Rock Candy Records / Dist. By Sweet Heart Distributors
(212)-292-0026 – (212)-292-1047

Hooked up and pumped by B. D. P.
Fresh for '87 suckers

THE BROTHERS-
YOU CAN'T WIN/
MEMORIES

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ROBBIE HILL'S FAMILY AFFAIR

GOTTA GET BACK: THE UNRELEASED L.A. SESSIONS

SIDE A / 45RPM

LITA 110


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ROBBIE HILL'S FAMILY AFFAIR
GOTTA GET BACK: THE UNRELEASED L.A. SESSIONS
SIDE B / 45RPM
LITA 110
light in the attic records

out·sider

SIDE ONE · 33 1/3 RPM



OSR062

DIPÒSIT LEGAL : L 720-2017

1. Chameleon (I Love You)
(Steve Fox)
2. Long Road To Ole' Miss
(Steve Fox & Randy Berka)
3. Granite Feast
(Steve Fox)

SHADRACK CHAMELEON

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www.swiftsite.com/gearfab
Made in the EEC.

out·sider

SIDE TWO · 33 1/3 RPM



OSR062

DIPÒSIT LEGAL : L 720-2017

1. That's The Way It's Gotta' Be
(Steve Fox)
2. Don't Let It Get You Down
(Steve Fox)
3. Beyond Eternity
(Steve Fox)

SHADRACK CHAMELEON

All songs Gear Fab Publishing, ASCAP
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www.swiftsite.com/gearfab
Made in the EEC.

GUNDELLA *THE HOUR OF THE WITCH* MH-8047

OBSCURE LP OF SPELLS REAPPEARS!

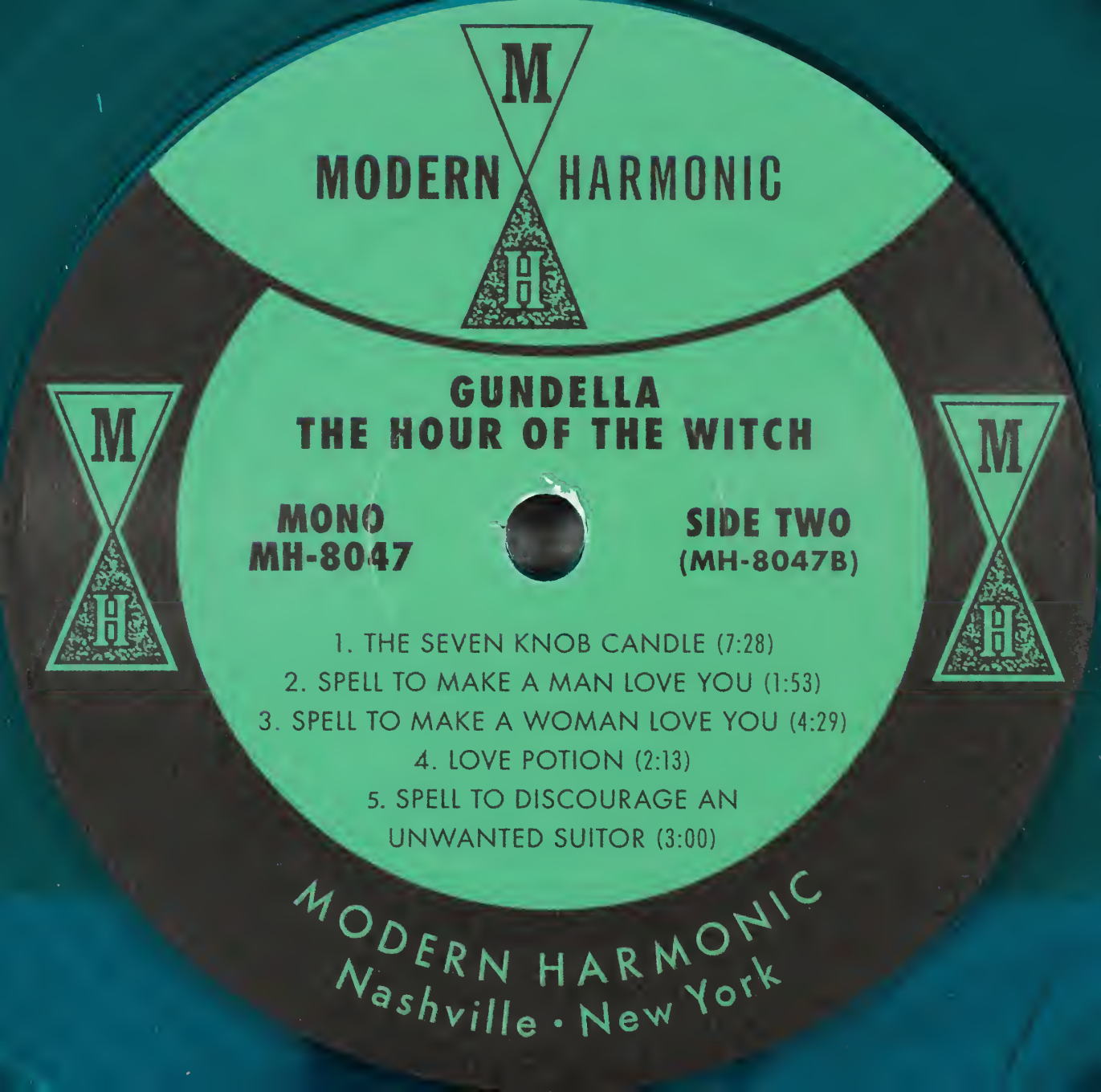


A descendant of the green witches of Scotland, part of a Detroit area coven, and author of books and a newspaper column helping solve everyday problems from the Wiccan perspective, Gundella helps you test your psychic powers, make ritualistic candles, and mold wax dolls. She'll define witchcraft & magic, and teach you how to cast your own spells! All scribed into bewitching green vinyl, including extensive notes by Gundella's daughter and a portfolio of Witch Watch articles compiled by Gundella herself!

MODERN HARMONIC

pressed on colored vinyl


MODERN HARMONIC
GUNDELLA
THE HOUR OF THE WITCH
MONO
MH-8047
SIDE ONE
(MH-8047A)
1. GUNDELLA TELLS YOU
HOW TO CAST A SPELL (21:18)
MODERN HARMONIC
Nashville • New York


MODERN HARMONIC
GUNDELLA
THE HOUR OF THE WITCH
MONO
MH-8047
SIDE TWO
(MH-8047B)
1. THE SEVEN KNOB CANDLE (7:28)
2. SPELL TO MAKE A MAN LOVE YOU (1:53)
3. SPELL TO MAKE A WOMAN LOVE YOU (4:29)
4. LOVE POTION (2:13)
5. SPELL TO DISCOURAGE AN
UNWANTED SUITOR (3:00)
MODERN HARMONIC
Nashville • New York

Barrabas

"DESPERATELY"

"MELLOW BLOW"

Disco Oldies

DSKO 175

Atlantic

Atco, Cotillion & Custom Labels

DISCO OLDIES

ATLANTIC ATCO COTILLION

STEREO
33 1/3 RPM

DSKO 175
Time: 5:22
Vocal

DESPERATELY

(F. Arbex)

BARRABAS

Produced & Arranged by Fernando Arbex
Conducted by Ernesto Duarte
Pub., Sunbury Music, Inc., ASCAP
From Atco DSKO 73
From Atco LP 36-136 -
"WATCH OUT"
℗ 1976 Fernando Arbex Miro'
ST-DSKO-32014 SP

PROMOTIONAL COPY
NOT FOR SALE

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY

Atlantic

Atco, Cotillion & Custom Labels

DISCO OLDIES

ATLANTIC ATCO COTILLION

STEREO
33 1/3 RPM

DSKO 175
Time: 4:12
Instrumental

MELLOW BLOW

(E. Morales)

BARRABAS

Produced by Fernando Arbex
Pub., Sunbury Music, Inc., ASCAP
From Atco DSKO 56
From Atco LP 36-118 -
"HEART OF THE CITY"
℗ 1975 Fernando Arbex Miro'
ST-DSKO-30772 SP

PROMOTIONAL COPY
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NEW MUSIC FOR

CONCERT BAND VOL. 27

KJAOS PUBLICATIONS

ADVANCE EDITION

RECORD NOT FOR SALE

SIDE ONE



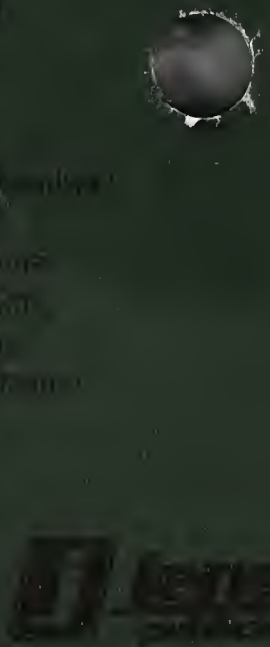
NEW MUSIC FOR

CONCERT BAND VOL. 27

ADVANCED EDITION

SIDE TWO

RECORD NOT FOR SALE



NEW MUSIC FOR

CONCERT BAND VOL. 27

STUDIO PRODUCTIONS

ADVANCED EDITION

NOT FOR RESALE

SIDE FOUR



THE 600 W
DAYTON FAMILY
WHATS ON YOUR MIND
PO' BROKE RECORDS

SIDE A
THEY MUSIC PUB.
(BMI)
BIG V MANAGEMENT



PBR 5433
PO' BROKE
RECORDS

1. SOUND EFFECT 2
2. SMOKE FOR FREE
3. IM A GEE
4. DOA
5. OXYDOL
6. WATCH YO ASS
7. NUTTY NIGAZ

(707) 428-6730
SMG SOLAR MUSIC GROUP
P.O. BOX 1236 SUISUN, CA 94585

THE 600 W
DAYTON FAMILY
WHATS ON YOUR MIND
PO' BROKE RECORDS

SIDE B
THEY MUSIC PUB.
(BMI)
BIG V MANAGEMENT



PBR 5433
PO' BROKE
RECORDS

1. DOPE DAYTON AVE
2. FLINT NIGAZ DONT PLAY
3. THRU A THANG
4. BILLY BLUNT
5. WHATS ON MY MIND

(707) 428-6730
SMG SOLAR MUSIC GROUP
P.O. BOX 1236 SUISUN, CA 94585


pacer
RIZZO
Get Off My Back
JAM PACT
Leave It Alone
PACER 8103
SIDE TWO
TRACX
Keep On Trying
SPANK
Squeeze On Me
THE RAGGS
Can't Go On
SHADOWFAX
Stay Away From Me
FM104 WMOT
STEREO



STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By

Sharon Foy

SLP 1373DM-V
Side B



33⅓ RPM
Stereo

With Voice

Aerobic Level	Too Chubby to Boogie
High Level Aerobic Level	Straight to the Heart
High Level Aerobic Level	Use It Up
High Level Aerobic Level	Beach Boys Medley
High Level Aerobic Level	Join The Circus
Cool Down	Arthur's Theme



STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By Sharon Foy

SLP 1373DM-NV
Side A

33⅓ RPM
Stereo

No Voice

Flexibility Warm Up	Peter Gunn
Sit Up	Sit Up
Lower Body Warm Up	Ain't Jiving I'm Jamming
Upper Body Warm Up to Moving Warm Up	Keep Movin' Up
Aerobic Level	Milk Shake

STATLER

STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By Sharon Foy

SLP 1373DM-NV
Side B



33⅓ RPM
Stereo

No Voice

Aerobic Level	Too Chubby to Boogie
High Level Aerobic Level	Straight to the Heart
High Level Aerobic Level	Use It Up
High Level Aerobic Level	Beach Boys Medley
High Level Aerobic Level	Join The Circus
Cool Down	Arthur's Theme



STATLER RECORDS PRESENTS

Aerobics — "KEEP MOVIN' UP"

By

Sharon Foy

SLP 1373DM-V
Side A

33⅓ RPM
Stereo

With Voice

Flexibility Warm Up ..... Peter Gunn
Sit Up ..... Sit Up
Lower Body Warm Up .. Ain't Jiving I'm Jamming
Upper Body Warm Up to
Moving Warm Up ..... Keep Movin' Up
Aerobic Level ..... Milk Shake

DEEP NIGHT

THE SIXTH STATION

LP S 1588
STEREO

SIDE TWO
33⅓ RPM

1. BEFORE THE SNOWFALL [5:45]
2. DEEP NIGHT [4:32]
3. SUNRISE [4:23]
4. REMEMBER THE PILGRIM [4:15]



STEREO

STEREO
EKS-74023-A
SIDE ONE

ECLECTION

1. **IN HER MIND** (Georg Hultgreen) 3:53
2. **NEVERTHELESS** (Michael Rosen) 2:50
3. **VIOLET DEW** (Hultgreen) 3:47
4. **WILL TOMORROW BE THE SAME** (Hultgreen) 3:09
5. **STILL I CAN SEE** (Hultgreen) 4:13
6. **IN THE EARLY DAYS** (Hultgreen) 3:35

All selections © copyright Nina Music.
Produced by OSSIE BYRNE

Stereo

WERWOLF
THE FOURTH WAY

HARVEST

ST-666
(ST1-666)

Side 1

1. BROWN RICE
(Ken Jenkins) ASCAP 7:34

2. COLOURS
(Mike Nock) ASCAP 5:33

3. WERWOLF
(Mike Nock) ASCAP 5:29

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC. U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,854

Stereo

Dow

WERWOLF
THE FOURTH WAY

HARVEST

ST-666
(ST2-666)

Side 2

1. TIERRA DEL FUEGO
(Mike Nock) ASCAP 5:09

2. MESOTERIC CIRCLE
(Mike Nock) ASCAP 8:08

3. SPACEFUNK
(Mike Nock) ASCAP 7:17

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ANOTHER RECORD COMPANY
"JUST WHAT THE WORLD NEEDS!"
ARDJ-1003
(ARC-1003-A)
SIDE 1
STEREO
Old Hickory Music/BMI
Time: 2:15
Produced by:
Doug Gilmore
PROMOTIONAL
NOT FOR SALE
SON OF WILLIAM TELL
(Doug Gilmore, Lone Arranger)
THE DOUGLAS BROTHERS
℗ 1975 Another Record Co.
Distributed Nationally by P.I.P. Records, A Division of Pickwick International, Inc.


ANOTHER RECORD COMPANY
ARDJ-1003
(ARC-1003-B)
"JUST WHAT THE WORLD NEEDS!"
SIDE 2
STEREO
Produced by:
Doug Gilmore
Old Hickory Music/BMI
Time: 2:30
PROMOTIONAL
NOT FOR SALE
UNDERGROUND BLUEGRASS OVERTURE
OR
OVERGROUND BLUEGRASS UNDERTURE
(Doug Gilmore, Lone Arranger)
THE DOUGLAS BROTHERS
℗ 1975 Another Record Co
Distributed Nationally by P.I.P. Records, A Division of Pickwick International, Inc.


6 73855 05677 7


THE INVADERS
KING KHAN
A CHILDREN OF THE WORLD
Nene baratto
Sly Johnson
Jimmy Jones
A.A. Khan
MRG567
MERGE
RECORDS

THE INVADERS

KING KHAN



B

GONE ARE THE TIMES

A.A. Khan

MRG567

MERGE RECORDS


ATLANTIC
45 R.P.M.
OPSV-8983
TIME: 3:02
RHINO
NEED YOU TONIGHT
(Farriss-Hutchence)
INXS
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ATLANTIC
45 R.P.M.
OPSV-8983
TIME: 3:06
RHINO
NEVER TEAR US APART
(Farriss-Hutchence)
INXS
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45

FOR CHILDREN

with

Danny Webb, Elizabeth Harris
Chris Christensen

1. THE RESCUE OF FRED
Danny Webb (Woomera)

2. LEPRECHAUN LULLABY
Hulbert (Sterling)

WOOMERA

STERLING MUSIC PUBLISHING CO. SYDNEY

WG-E-2489

side one

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W & G

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45

FOR CHILDREN

with

Danny Webb, Elizabeth Harris
Chris Christensen

1. THE SQUIRREL
A. Dunde-Schmertz (Palings)

2. HUSH-A-BYE
Chris Christensen (Woomera)



WG-E-2489

side two

WOOMERA

PALINGS

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PHILIPS

Minigroove 45

AA 313 046.1F

313 046 SF

J. S. Bach

Air aus Suite Nr.3 D-dur BWV 1068

Das Concertgebouw-Orchester, Amsterdam
Ltg. Eduard van Beinum

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PHILIPS

Minigroove 45

AA 313046.2 F

313 046 SF

J. S. Bach

Gigue aus Suite Nr.3 D-dur BWV 1068

Das Concertgebouw-Orchester, Amsterdam
Ltg. Eduard van Beinum

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DECCA
STEREO

REGD

FULL FREQUENCY STEREOPHONIC SOUND FFSS

MADE IN ENGLAND
THE DECCA RECORD CO.LTD.

45 R.P.M.

E.P.

E/T

RECORDING FIRST PUBLISHED 1960

Chappell/
B.I.E.M.

ZEF.2063

SEC 5043

Side 1

GOYESCAS
(*Granados*)
INTERMEZZO
INTERLUDE (Introduction to 3rd Tableaux)
ATAULFO ARGENTA
conducting the
NATIONAL ORCHESTRA
OF SPAIN


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DECCA
STEREO
REGD
FULL FREQUENCY STEREOPHONIC SOUND
FFSS
MADE IN ENGLAND
THE DECCA RECORD CO.LTD.
45 R.P.M.
E.P.
E/T
RECORDING FIRST PUBLISHED 1960
Chappell/
B.I.E.M.
ZEF.2064
SEC 5043
Side 2
GOYESCAS
(Granados)
3rd TABLEAU—LA MAJA Y EL RUISENOR
ATAULFO ARGENTA
conducting the
NATIONAL ORCHESTRA
OF SPAIN with
CONSUELO RUBIO (Soprano)

J. BARRY

MAINTENANCE & REPAIR

389-9240
EVERETT, MASS.

WEATHERPROOFING
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- NO JOB TOO SMALL
- FREE ESTIMATES

CORI

RECORDS

45 RPM
STEREO



CR 007A
Time 2:42
8043S12A

BYE BYE, MY LOVE, AUFWIEDERSEHN

(Stanley Jones-Zitta Loh)

ALFONSO A. AURITE

Jerry Seeco Orchestra

CONTINENTAL RECORDINGS, INC. - Boston, MA 02111

CORI

RECORDS

45 RPM
STEREO



CR 007B
Time 2:35
8043S12B

AMORE PERDUTO

(Cristaudo-Giacomazzi-Vizzini)

ALFONSO A. AURITE

Jerry Seeco Orchestra

CONTINENTAL RECORDINGS, INC. - Boston, MA 02111

Loose Lick

Records



Stereo
℗ Fine Print
Music - BMI
Time: 3:59

Side A
45 RPM
1981
41933-A

SAVE THE BAY

(W.H. Petterson)


Loose Lick
Records
Stereo
℗ Fine Print
Music - BMI
Time: 2:42
Side B
45 RPM
1981
41933-B
FOREVER
(W.H. Petterson)

45

AMORE E SPORT

Roberto De Rosè (Woomera)

presented by

Roberto De Rosè

Comico - Triestino

WOOMERA MUSIC

Recorded in Australia

WG-S-1880

side one

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W & G DISTRIBUTING CO. PTY. LTD.

45

TONIN-DISGRAZIA

(Macchietta)

Roberto De Rosè (Woomera)

presented by

Roberto De Rosè

Comico - Triestino

WOOMERA MUSIC

Recorded in Australia

WG-S-1880

side two

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Daisy
Chappell & Co.
ASCAP
2:30
DP 1001
(DP 1001 A)
SIDE A
BALLAD OF DEREK THE TURK
(Published by Chappell & Co.)
Music & Lyrics by Dave McKinley & Bill Dulaney
Sung by
Dave McKinley, Bill Dulaney
With
The Young Turks
1971 DAISY PRODUCTIONS, INC., BOSTON, MASSACHUSETTS.


Daisy
Chappell & Co.
ASCAP
2:02
DP 1001
(DP 1001 B)
SIDE B
SCORE ONE MORE
(Published by Chappell & Co.)
Music & Lyrics by Dave McKinley & Bill Dulaney
Sung by
Dave McKinley, Bill Dulaney
With
The Young Turks
1971 DAISY PRODUCTIONS, INC., BOSTON, MASSACHUSETTS.

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CNR

DOMAINE
HV 513-A
Speed 45

HV 513

GEORG PHILIPP TELEMANN (1681—1767)

CONCERTO IN D MAJOR FOR FLUTE AND STRINGS

Affetuoso - Allegro

HUBERT BARWAHSER, flute

The Amsterdam Chamber Orchestra

Jan Brassen conducting

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CNR

DOMAINE
HV 513-B
speed 45



HV 513

GEORG PHILIPP TELEMANN (1681—1767)

CONCERTO IN D MAJOR FOR FLUTE AND STRINGS

Adagio - Minuet - Trio-minuet

HUBERT BARWAHSER, flute

The Amsterdam Chamber Orchestra

Jan Brassen conducting

45

BELOVED HYMNS OF THE CHURCHES OF CHRIST

1. **IN THE GARDEN** C. Austin Miles (Allan)
2. **NOW WE COME** Gauntlet-Taylor (W & G Control)

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: **Mr. L. WILLIAMS** Pianist: **Mr. RAY ALLEN**
Organist: **Mr. TOM MITCHELL**

RECORDED IN AUSTRALIA

WG-E-1327

side one

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45

BELOVED HYMNS OF THE CHURCHES OF CHRIST

1. **AWAY IN A MANGER** Luther (P.D.)
2. **LOW IN THE GRAVE** Lowry (W & G Control)

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: **Mr. L. WILLIAMS** Pianist: **Mr. RAY ALLEN**
Organist: **Mr. TOM MITCHELL**

RECORDED IN AUSTRALIA

WG-E-1327

side two

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W & G

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45

Beloved Hymns of

The Churches of Christ

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: Mr. L. Williams

Pianist: Mr. Ray Allen Organist: Mr. Tom Mitchell

1. **BLEST BE THE TIE THAT BINDS**

Fawcett (W&G Control)

2. **TRUST AND OBEY**

Towner–Sammis (Allan)

WG-E-1328

side one

Allans

AUSTRALIAN MADE

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W & G

MADE IN AUSTRALIA

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45

Beloved Hymns of

The Churches of Christ

BURWOOD TECHNICAL SCHOOL CHOIR

Conductor: Mr. L. Williams

Pianist: Mr. Ray Allen Organist: Mr. Tom Mitchell

1. **TO GOD BE THE GLORY**

Doane–Crosby (W&G Control)

2. **JESUS IS TENDERLY CALLING**

Stebbins–Crosby (Allan)

WG-E-1328

side two

Allans

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W & G

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MEA—4501 A

45 RPM EP

THE SEXUAL SYMBOLISM OF THE AMERICAN AUTOMOBILE

By DR. S. I. HAYAKAWA

Published by MEA, Box 303
Sausalito, Calif.

MEA—4501 B

45 RPM EP



MOTIVATIONAL RESEARCH VS. THE REALITY PRINCIPLE

(Why the Edsel laid an egg)

By DR. S. I. HAYAKAWA

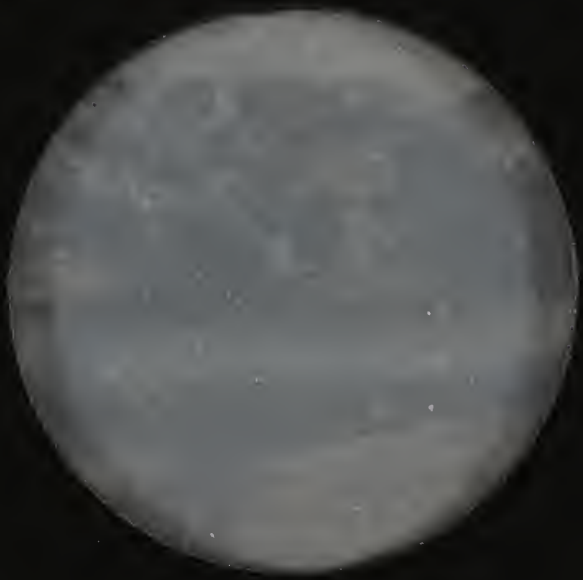
Published by MEA, Box 303
Sausalito, Calif.


Bunko Music
ASCAP
(3:14)
STEREO
45 RPM
MCQ 1100
(McQ 1100 A)
VOTE!
(Ed Labunski)
THE FOURTH ROOM
McQ, Inc. 6349 N. Guilford Ave. P.O. Box 20048 Indianapolis, Indiana 46220


Bunko Music
ASCAP
(2:15)
STEREO
45 RPM
MCQ 1100
(McQ 1100 B)
YOU BETTER DO RIGHT
(Ed Labunski & Jerry Friedman)
THE FOURTH ROOM
McQ, Inc. 6349 N. Guilford Ave. P.O. Box 20048 Indianapolis, Indiana 46220

TEDDY

RECORDS



Made In U.S.A.

45 RPM-1A

200,609

INNO A J. F. KENNEDY

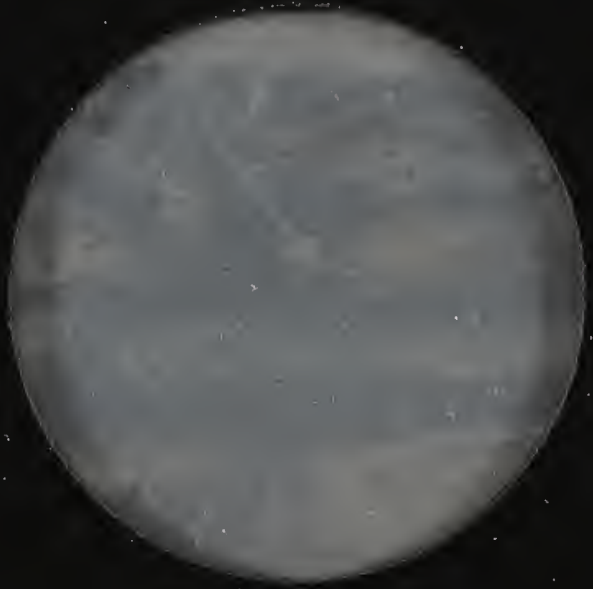
(Teodoro Sfurza)

JO AN BALDASSARI

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TEDDY

RECORDS



Made In U.S.A.

45 RPM-2A

200,610

INNO A J. F. KENNEDY

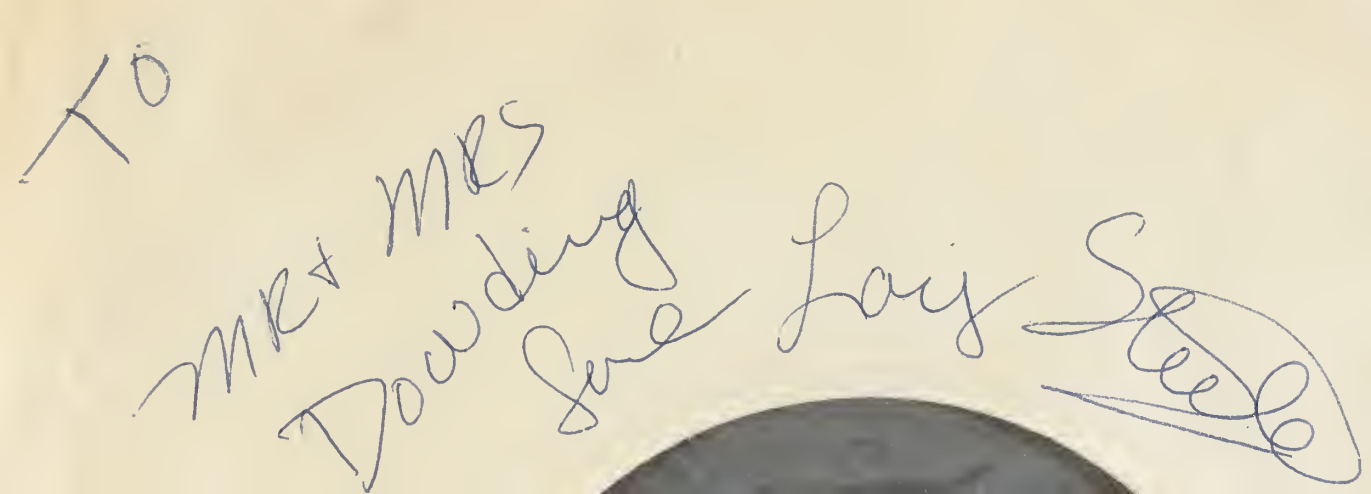
(Teodoro Sfurza)

JO AN BALDASSARI

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To

Mr & Mrs
Dowding
Love Lois Steele



TELSTAR

Record Productions

45 RPM

S-201,447

Time: 2:16

Time: 2:30



Produced at the AAA Recording Studios, Boston, Mass.

DON'T TAKE YOUR LOVE FROM ME (AS)

ELAINE (AS)

(LARRY STEELE)

TELSTAR

Record Productions

45 RPM

S-201,448

Time: 2:00

Time: 2:40



Produced at the AAA Recording Studios, Boston, Mass.

KING OF THE ROAD (BMI)

ONLY HE (AS)

(LARRY STEELE)

ECHOES OF THE WEST RECORD COMPANY



45 RPM

Side 1
S-200,428

1. POOR OLD ME
Duet: Chuck & Lynn

2. NEW GREEN LIGHT
Vocal: Chuck Mason

ECHOES OF THE WEST RECORD COMPANY

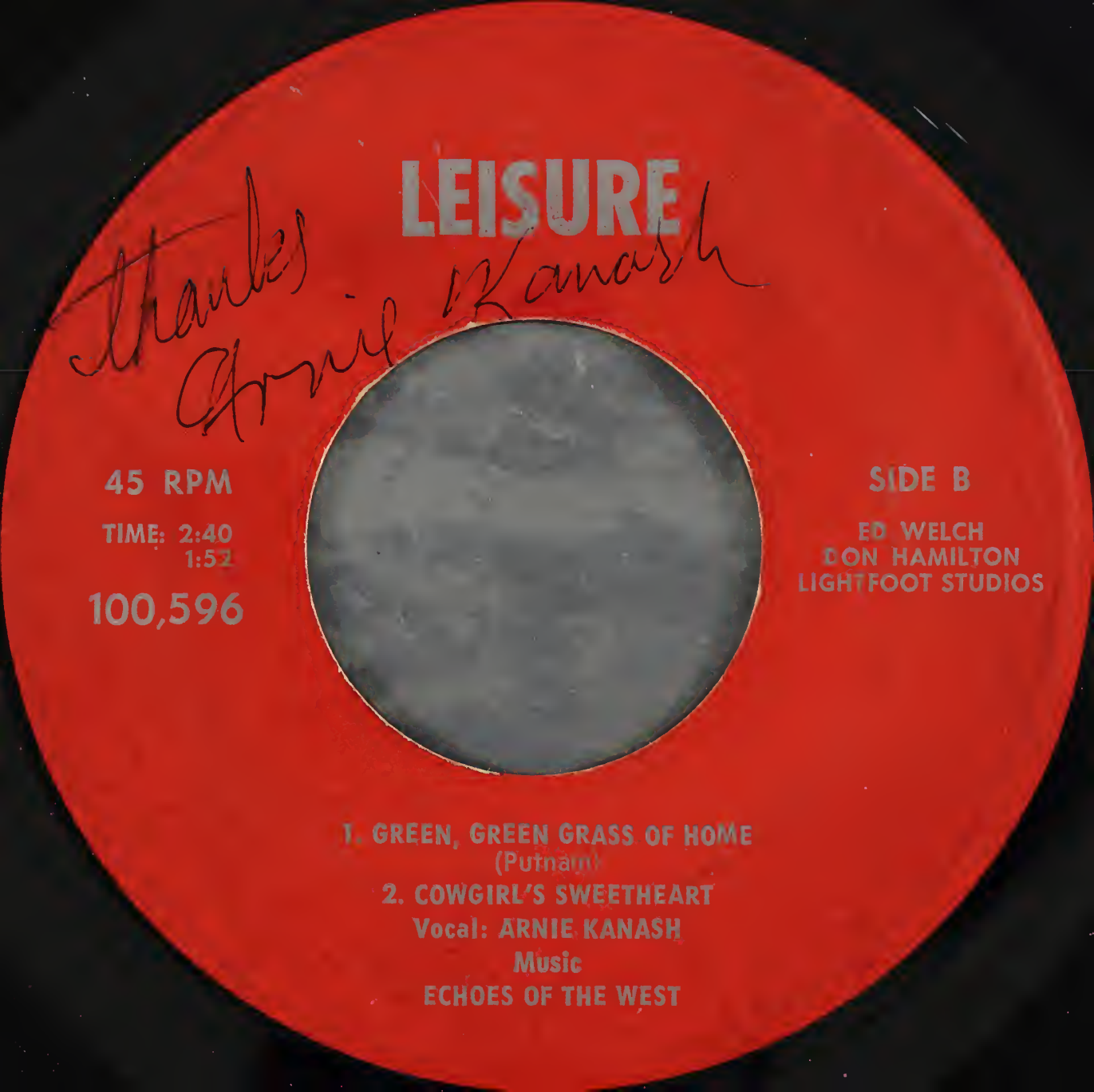
45 RPM

Side 2
S-200,429

1. RAIN IN MY HEART
Duet: Chuck & Lynn

2. A YODEL FOR YOU
Vocal: Lynn Ramsay


LEISURE
45 RPM
TIME: 3:00
2:00
100,595
SIDE A
ED WELCH
DON HAMILTON
LIGHTFOOT STUDIOS
1. GHOST RIDERS IN THE SKY
(COWBOYS LEGEND)
(Stan Jones)
2. CHIME BELLS
Vocal: ARNIE KANASH
Music
ECHOES OF THE WEST


LEISURE
Thanks
Arnie Kanash
45 RPM
TIME: 2:40
1:52
100,596
SIDE B
ED WELCH
DON HAMILTON
LIGHTFOOT STUDIOS
1. GREEN, GREEN GRASS OF HOME
(Putnam)
2. COWGIRL'S SWEETHEART
Vocal: ARNIE KANASH
Music
ECHOES OF THE WEST


EDGEWOOD
Recording Studio Inc.
District 7-0407
1627 K Street, N.W. Washington 6, D. C.
"ALL THE KINGS MEN"
Shawn Talsonne


audiodisc
REG. U.S. PAT. OFFICE
FOR THOMAS A. EDISON
NAME
AUDIO DEVICES, INC • NEW YORK, N Y. • MFD IN U.S.A.


Mercury
70877X45
YW12873
Leo Feist (ASCAP)
2:35
Vocal by
The Blue Stars
Rel. May 8, 1956
THE KISSING DANCE
(Stillman-Michel-Barclay-Legrand)
THE BLUE STARS
MERCURY RECORD CORPORATION, MADE IN U.S.A.


70877X45
YW12892
Admont Music
(ASCAP) 3:08
Vocal by
The Blue Stars
Rel. May 8, 1956
BROADWAY AT BASIN STREET
(Wayne-Frisch)
THE BLUE STARS
MERCURY RECORD CORPORATION, MADE IN U.S.A.


REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
RECORD NO.
9-28190
(45-82733)★
(2:35)
UNBREAKABLE
45 RPM
RECORD
Vocal
With Orchestra
I MAY HATE MYSELF IN THE MORNING
(For Falling In Love Tonight)
(Bennie Benjamin-George Weiss-Dorothy Dick)
TRUDY RICHARDS
And
ARTIE SHAW
And His Orchestra


REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
RECORD NO.
9-28190
(45-82732)
(3:00)
UNBREAKABLE
45 RPM
RECORD
Vocal
With Orchestra
I WAITED A LITTLE TOO LONG
(Sidney Miller-Donald O'Connor)
TRUDY RICHARDS
And
ARTIE SHAW
And His Orchestra


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COLUMBIA
EXTENDED PLAY
L. WRIGHT
ROBBINS MUSIC
FRANCE MELODIE
BIEM/NCB
MADE IN GT. BRITAIN
(7TCO198) 45
SEG 7577
FRANKIE TRUMBAUER & his Orchestra
featuring BIX BEIDERBECKE
(1) RIVERBOAT SHUFFLE (Carmichael—
Mills—Voynow) Frankie Trumbauer, Sax;
Bix Beiderbecke, Pno. & Cnt;
Eddie Lang, Gtr.
(2) WRINGIN' & TWISTIN'
(Trumbauer—Waller)
Unauthorised public performance, broadcasting and copying of this record prohibited.


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COLUMBIA
EXTENDED PLAY
FRANCIS DAY
MILLS MUSIC
FRANCE MELODIE
WORLD MUSIC
BIEM/NCB
MADE IN GT. BRITAIN
(7TCQ199) 45
SEG 7577
BIX BEIDERBECKE, Piano Solo
(1) BIXOLOGY (In a Mist)
(Beiderbecke)
BIX BEIDERBECKE & his Gang
(2) GOOSE PIMPLES
(Trent—Henderson)
Unauthorised public performance, broadcasting and copying of this record prohibited.


AMP
3
RECORDS, INC.
49
UNBREAKABLE
45 R.P.M.
RECORD NO.
128-2A
Peer, Int.
Time 2:22
B. M. I.
THREE LITTLE KISSES
(Reed)
BILLY BIGG
WITH
SHORTY SMALL & HIS ORCH.


AMP
3
RECORDS, INC.
UNBREAKABLE
45 R.P.M.
RECORD NO.
128-4B
Mecca Music
Time 2:36
B. M. I.
THE NIGHT THAT WE MET
(Gryce & Corday)
BILLY BIGG
WITH
SHORTY SMALL & HIS ORCH.

Under New Management
'76 - '77

Side A
33 1/3 rpm



BSI-0155LP7
STEREO
(NR7483-1)

BEATLES Medley (7:15)
(Lennon, McCartney)

BURLAP Sound, Inc.; anderson, indiana

Under New Management
'76-'77

Side B
33 1/3 rpm



BSI-0155LP7
STEREO
(NR7483-2)

1. I'll Still Love You (3:18)
(A. Crouch)

2. Amazing Grace (2:57)
(Traditional)

BURLAP Sound, Inc.: anderson, indiana


BLUE SEAGULL RECORDS 1831 HYPERION AVE. HOLLYWOOD, CALIF. 90027
creative sound from
BLUE SEAGULL
DJ NOT FOR SALE
DJ NOT FOR SALE
BLUE SEAGULL PUBLISHING CO. (ASCAP)
STEREO
SG-74-2
PROMO
ARRANGED and PRODUCED BY RALPH GRASSO
45 RPM
3:10
CHIC SORENSON and TERRI RINALDI
STRANGERS ON A CROWDED STREET
(MUSIC AND LYRICS: CHIC SORENSON (ASCAP)


BLUE SEAGULL RECORDS 1831 HYPERION AVE. HOLLYWOOD, CALIF. 90027
creative sound from
BLUE SEAGULL
DJ
NOT FOR SALE
DJ
NOT FOR SALE
BLUE SEAGULL
PUBLISHING CO.
(ASCAP)
STEREO
SG-74-2
PROMO
ARRANGED and
PRODUCED BY
RALPH GRASSO
45 RPM
2:53
CHIC SORENSON
GEORGIA JAIL HOUSE
(MUSIC AND LYRICS: CHIC SORENSON (ASCAP)
MULTIPLE GUITARS BY RALPH GRASSO
HARMONICA BY TOMMY MORGAN


LIBRA
Side 1
BR 50240
S.I.A.E
STEREO
45 RPM
Produced by
Baby Records
℗ 1981
Libra
SHARAZAN
(Dammicco-Power-Carrisi)
AL BANO E ROMINA POWER
Arrang. G.P. Reverberi
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE MADE IN ITALY


LIBRA
Side 2
BR 50240
S.I.A.E.
Ed. Maialino/
Televis
STEREO
45 RPM
Produced by
Baby Records
℗ 1981
LIBRA
PRIMA NOTTE D'AMORE
(Power-Carrisi)
ALBANO E ROMINA POWER
Arr. G.P. Reverberi
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE MADE IN ITALY


"VOICES BACK TO BACK"
KRYSLAR RECORDS
45—KR-4503
(Le COQ-BMI)
45—9001
2:42
With "Buddy" Cotter and The Cotter-Pins
YOU WENT AWAY ONCE TOO OFTEN
(Garrett "Buddy" Carter)
THE BARBERETTES


"VOICES BACK TO BACK"
KRYSLAR RECORDS
45—KR-4504
(Le COQ-BMI)
45—9001
2:45
With "Buddy" Cotter and The Cotter-Pins
IN BLOSSOM TIME
(Zirkel-Summers)
THE HARMONAIRES

COLUMBIA

Autoriza Su Ejecución Pública Con Fines De Lucro - Sony Music Entertainment México, S.A. De C.V.

El Importe Pagado Por Este Disco

VICENTE FERNANDEZ

658748

010139426

1

(P) 2000
SONY MUSIC
ENT. MEXICO,
S.A.DEC.V.

LOBO HERIDO

(Armando Manzanero)2:45 MANZA
MUSIC/SACM

Hecho En México COLUMBIA Marca Registrada

COLUMBIA

El Importe Pagado Por Este Disco Autoriza Su Ejecución Pública Con Fines De Lucro · Sony Music Entertainment México, S.A. De C.V.

VICENTE FERNANDEZ

658748

010123436

(P)1974
SONY MUSIC
ENT MEXICO
S A DEC V

2

LA LEY DEL MONTE

(José A.Espinoza (FERRUSQUILLA)3:28
PHAM,S.A.

Hecho En México COLUMBIA Marca Registrada


Studio "B"
MIRAMAR, FLA.
MUSIC BY THE STUDIO "B" BAND
45 R.P.M.
1-1115
CUES BY
"BILL"
BEATTIE
(2-35)
STEREO
AX 06891
THE THIRD MAN THEME
DANCE BY
REILLY (Doris & LeVerne)


Studio "B"
MIRAMAR, FLA.
MUSIC BY THE STUDIO "B" BAND
45 R.P.M.
1-1115
CUES BY
"BILL"
BEATTIE
(2:35)
STEREO
AX-06892
ROOM FULL OF ROSES
DANCE BY
WINTER (John & Wanda)

Command abc RECORDS probe

CP-476-A

(68-284)
Time 2:10

PROMOTIONAL COPY



Al Gallico Music Corp. (BMI)

NOT FOR SALE

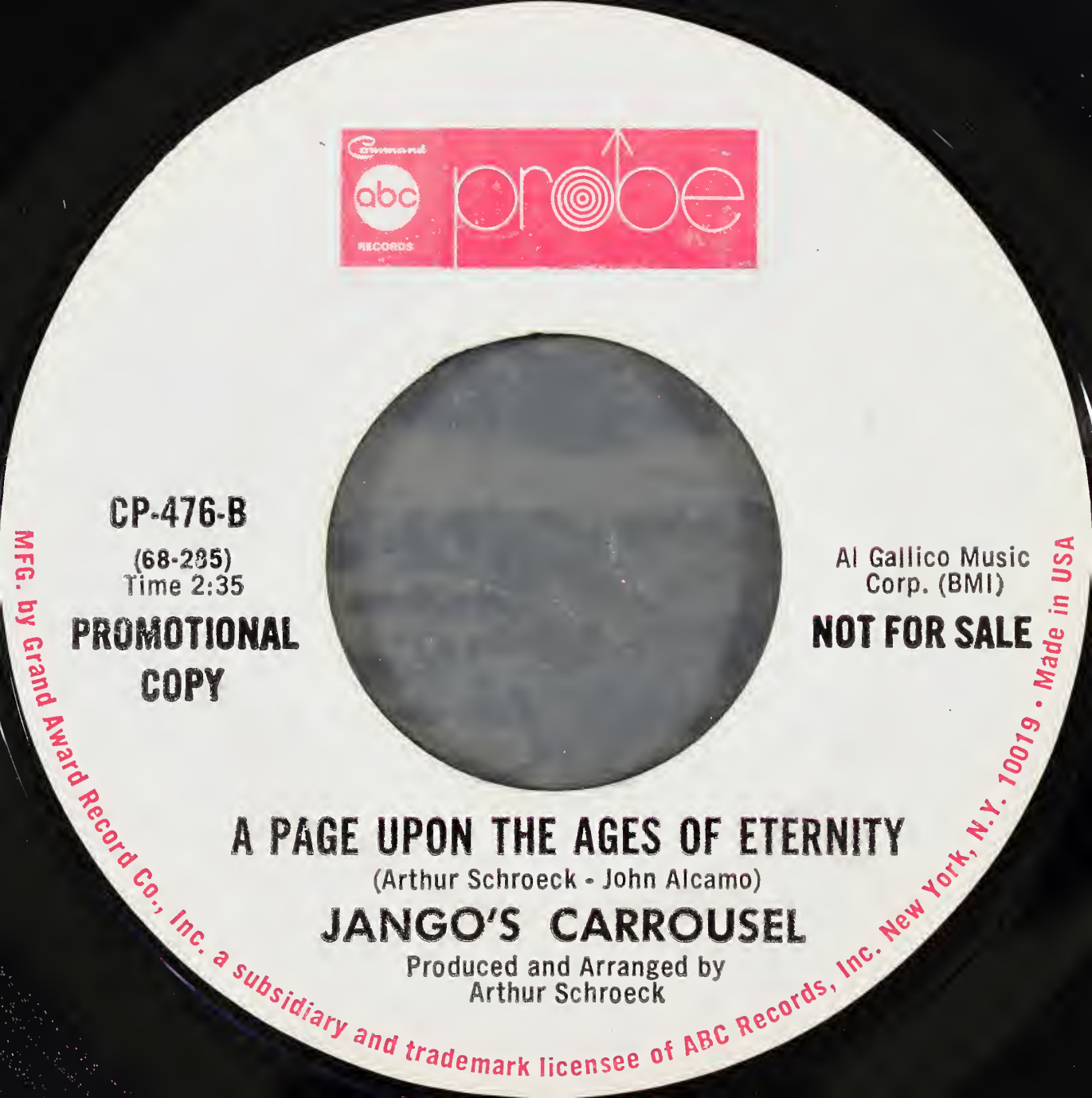
YOU NEVER GOT TO KNOW ME

(Bob Gengo)

JANGO'S CARROUSEL

Produced and Arranged by
Arthur Schroeck

MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


abc RECORDS
probe
CP-476-B
(68-285)
Time 2:35
PROMOTIONAL COPY
Al Gallico Music Corp. (BMI)
NOT FOR SALE
A PAGE UPON THE AGES OF ETERNITY
(Arthur Schroeck - John Alcamo)
JANGO'S CARROUSEL
Produced and Arranged by Arthur Schroeck
MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


ABC-PARAMOUNT
PROMOTION COPY
NOT FOR SALE
Bedford Music, Inc.
ASCAP — Time: 2:18
45-9808
AMP 45-391
From the
ABC-Paramount
Album ABC-147
WITH YOU WITH ME
(Green - Mercer)
RUSS GARCIA
& His Orchestra
with Eddie Robertson
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
PROMOTION COPY
NOT FOR SALE
Leo Feist, Inc.
ASCAP --- Time: 3:05
45-9808
AMP 45-393
From the ABC-Paramount Album ABC-147
COQUETTE
(Kahn - Green)
RUSS GARCIA
& His Orchestra
A PRODUCT OF AM-PAR RECORD CORP.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
25672
(115,534)✣
(2:38)
FROM DECCA
ALBUM DL 4638
HELLO BROADWAY!
Instrumental
Fox Trot
Musical Comedy
Prod., Inc. (BMI)
Promotion Copy
Not For Sale
WHO CAN I TURN TO
(When Nobody Needs Me)
From The Musical Production "THE ROAR OF THE GREASEPAINT The Smell Of The Crowd"
(Leslie Bricusse-Anthony Newley)
THE JONAH JONES QUARTET


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
25672
(115,538)
(2:26)
FROM DECCA
ALBUM DL 4638
HELLO BROADWAY!
Instrumental
Fox Trot
Chappell & Co.,
Inc. (AS)
Promotion Copy
Not For Sale
PEOPLE
From The Musical Production "Funny Girl"
(Jule Styne-Bob Merrill)
THE JONAH JONES QUARTET

ADVANCE RELEASE

LAURIE ©

LAURIE RECORDS INC., NEW YORK

RECORD NO.
LR 3220
Gramercy Music
Pub., Co.

Time: 2:16

R4KM 0158-1



FALLING TEARS
(M. Hucko-L. Tobin)

PEANUTS HUCKO

ADVANCE RELEASE

LAURIE ©

LAURIE RECORDS INC., NEW YORK

ADVANCE RELEASE

RECORD NO.
LR 3220
Sunset Music
Pub., Inc.
ASCAP

Time: 2:24

R4KM 0157-1



BUCK DANCE

(K. Stone-J. Schuster-
W. Spencer-J. Val)

PEANUTS HUCKO

©

REPRISE RECORDS • MADE IN U.S.A.

reprise:



PROMOTION COPY

NOT FOR SALE

R-20,102
(1332)

JOYA SHERRILL

Arranged and Conducted by Chuck Sagle

KATUSHA

(ENGLISH VERSION)

(Blanter - Sherrill - Martin)
Leeds Music Corp.
ASCAP

2:00

℗

REPRISE RECORDS • MADE IN U.S.A.

reprise

PROMOTION COPY

NOT FOR SALE

R-20,102
(1333)

JOYA SHERRILL

Arranged and Conducted by Chuck Sagle

KATUSHA

(RUSSIAN VERSION)

(Blanter - Isakozovsky)
Leeds Music Corp.
ASCAP

1:58


COLPIX
Seven-Eleven Music
Co., BMI
N7OW 6257
Time: 2:06
CP 641
Prod. by
STU PHILLIPS
TWENTY DOLLAR GOLD PIECE
(Phillips)
STU PHILLIPS
AND ORCHESTRA
COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.


COLPIX
Seven-Eleven Music
Co., BMI
N7OW 6258
Time: 2:00
CP 641
Prod. by
STU PHILLIPS
THE TEASE
(Phillips)
STU PHILLIPS
AND ORCHESTRA
© COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.


SPORTS
Gladys Goodding
45-7115
(7115-1)
(Time: 2:49)
UNBREAKABLE
45 RPM
RECORD
Birdsongs
(ASCAP)
FOLLOW THE DODGERS
(Gladys Goodding)
GLADYS GOODDING
AND THE BANK OF THE MANHATTAN CO.
CHORAL CLUB
KEN THOMPSON, Director

SPORTS

45-7115
(7115-2)
(Time: 2:45)

UNBREAKABLE
45 RPM
RECORD

"Pops" Music
Pub. Co.
(ASCAP)

PHILADELPHI - Ī - Ā

(Lethbridge-Bird-Katz)

GLADYS GOODDING
Organ Solo


WARNER BROS.
VITAPHONIC HIGH FIDELITY
M. Witmark & Sons
ASCAP
1:40
5138
(BX11,185)
THE SAN FRANCISCO GIANTS SONG
(Bill Richardson)
PAUL WALTI
MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS PICTURES, INC.


WARNER BROS.
VITAPHONIC HIGH FIDELITY
M. Witmark & Sons
ASCAP
1:59
5138
(BX11,968)
THE SAN FRANCISCO FORTY-NINERS SONG
(Charlie Smith-Walt Lee)
AARON EDWARDS
"The Singing Newscaster"
with
The Budget Cutters
MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.


Capitol
REG. U. S. PAT. OFF.
PROMOTIONAL RECORD
Dornelle, Inc.
ASCAP-2:14
F4120
Instrumental
(45-30126)
Produced By:
LEE GILLETTE
SOMETHIN' SPECIAL
(Nelson Riddle)
NELSON RIDDLE
And His Orchestra
MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


Capitol
REG. U. S. PAT. OFF.
PROMOTIONAL RECORD
Beechwood
Music Corp.
BMI-2:23
F4120
Vocal Group
with
Orchestra
(45-22437)
Produced By:
LEE GILLETTE
THE JOY OF LIVING
(Know The Real Joy Of Good Living)
(Philip J. Davis)
NELSON RIDDLE
And His Orchestra
MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

NOTHING REALLY FEELS THE SAME

(R. Rachaels-R. Hart)



Capitol RECORDS

Loulee Mus. Co.

BMI-2:47

5424

(45-53640)

Produced by:
David Axelrod

LOU RAWLS

Arranged and Conducted
by Benny Carter

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

T.M.

Philadelphia International Records

Publisher:
Mighty Three Music (BMI)
Produced by Kenneth Gamble and Leon Huff
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Recording Labs, Phila., Pa.
TSOP
"The Sound Of Philadelphia" T.M.



MONO

ZS8 3643
AA-AF
ZS8 3643-1
℗ 1977 CBS Inc.
Time:3:10

DEMONSTRATION NOT FOR SALE

ONE LIFE TO LIVE

-K. Gamble - L. Huff- Taken From The PIR Lp: "WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL" JZ 35036

LOU RAWLS

Arranged by Jack Faith

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

®

reprise

PROMOTION

NOT FOR SALE

JIMMY BOWEN
ORCHESTRA
AND CHORUS

Arranged by
Ernie Freeman



0450
(J3987)
Produced by
Jimmy Bowen

CAPTAIN GORGEOUS

(Stanley-Bowen)

Kita Music, Inc.
BMI - 2:31
From The Reprise Album R/RS 6210
"Sunday Morning With The Comics"

MADE IN U.S.A. · WARNER BROS. RECORDS, INC.

®

reprise

PROMOTION NOT FOR SALE



JIMMY BOWEN
ORCHESTRA
AND CHORUS
Arranged by
Ernie Freeman





0450
(J3984)
Produced by
Jimmy Bowen

WONDER MOTHER
(Stanley-Bowen)

Kita Music, Inc.
BMI - 2:55
From The Reprise Album R/RS 6210
"Sunday Morning With The Comics"

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

RCA



Produced by
Allen Toussaint
& Marshall
Sehorn for
Sansu
Enterprises,
Inc.

STEREO
PB-10758
PB-10758-A
Marsaint Music
Inc., BMI
3:40

COMIN'

(from the "Comin' " album, APL1-1830)(D. Barard-
A. Castenell-R. Dabon-S. Hughes-F. Richard-
D. Richards-J. Smith-M. Tio-K. Williams)

CHOCOLATE MILK

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1976 RCA RECORDS

RCA



Produced by
Allen Toussaint
& Marshall
Sehorn for
Sansu
Enterprises,
Inc.

STEREO
PB-10758
PB-10758-B
Marsaint Music
Inc., BMI
3:13

STARBRIGHT

(from the "Comin'" album, APL1-1830)(D. Barard-
A. Castenell-R. Dabon-S. Hughes-F. Richard-
D. Richards-J. Smith-M. Tio-K. Williams)

CHOCOLATE MILK

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) •
RCA CORP.—MADE IN U.S.A. © 1976 RCA RECORDS


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
K-14000
(L-863)
Screen Gems-Columbia Music, Inc. - BMI
4:15
PEACE BROTHER PEACE
(Barry Mann)
BILL MEDLEY
A Medley Production
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

©

REPRISE RECORDS • MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE



R-20,022 A
(483)

CALVIN JACKSON
and His Orchestra

HOW HIGH THE MOON

(Lewis-Hamilton)

Chappell & Co., Inc.
ASCAP
2:52

©

REPRISE RECORDS • MADE IN U.S.A.

reprise:

PROMOTION COPY
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R-20,022 B
(481)



CALVIN JACKSON
and His Orchestra

MOON RIVER
(Mancini-Mercer)

From the Paramount Pictures Production
"Breakfast at Tiffany's"

Famous Music Corp.
ASCAP
2:43


MARCA REGISTRADA
MADE BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO:
9-29485
(87555)
(2:28)
Instrumental
Fox Trot
THE CAT FROM CATALINA
(Dave Cavanaugh)
THE COMMANDERS
With EDDIE GRADY


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-29485
(87556)+
(2:58)
Instrumental
Fox Trot
Bass Sax Solo
By Lou Lindholm
THE MONSTER
(Dee Odette)
THE COMMANDERS
With EDDIE GRADY

RCA

JOSE FELICIANO

Strings & Brass Arranged by
Perry Botkin, Jr.

Producer: Rick Jarrard



PLUG

47-9807

NOT FOR SALE

Jose & Hilda
Feliciano
Pub., BMI
XPKM-0619

2:43

Intro :15

POINT OF VIEW

(Jose & Hilda Feliciano)

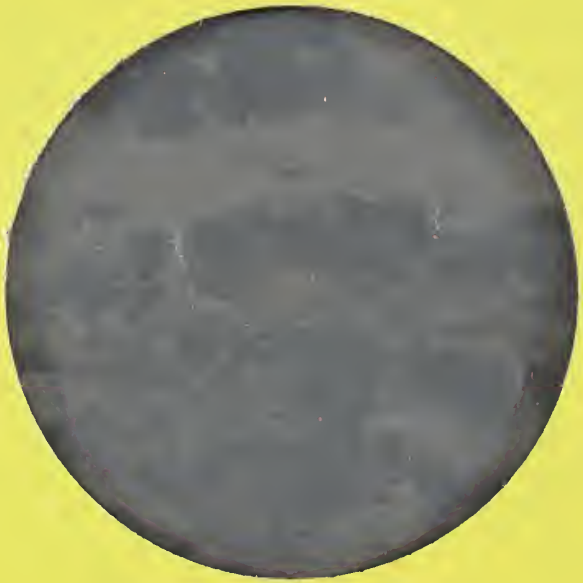
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

JOSE FELICIANO

Strings & Woodwinds Arranged by
Al Capps

Producer: Rick Jarrard



47-9807

NOT FOR SALE

Canopy Music
Inc., ASCAP
XPKM-0202

2:41

Intro :00

WICHITA LINEMAN

(Instrumental)

(Webb)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

EAST COAST RECORDS



Dick James
Music, Inc.
BMI
Produced by:
John Scott
Time: 1:55

EMM 452 A
STEREO
1061-SA*
From the Motion
Picture "England
Made Me"

ON THE RADIO

(M. Hillier-J. Scott)

CLINTON FORD

Arranged and Conducted by
John Scott

ANTONE RECORDS, PHILA., N.Y., L.A.

EAST COAST RECORDS



Dick James
Music, Inc.
BMI
Produced by:
John Scott
Time: 3:28

EMM 452 B
STEREO
1061-SB
From the Motion
Picture "England
Made Me"

FAST FOOT RAG

(J. Scott)

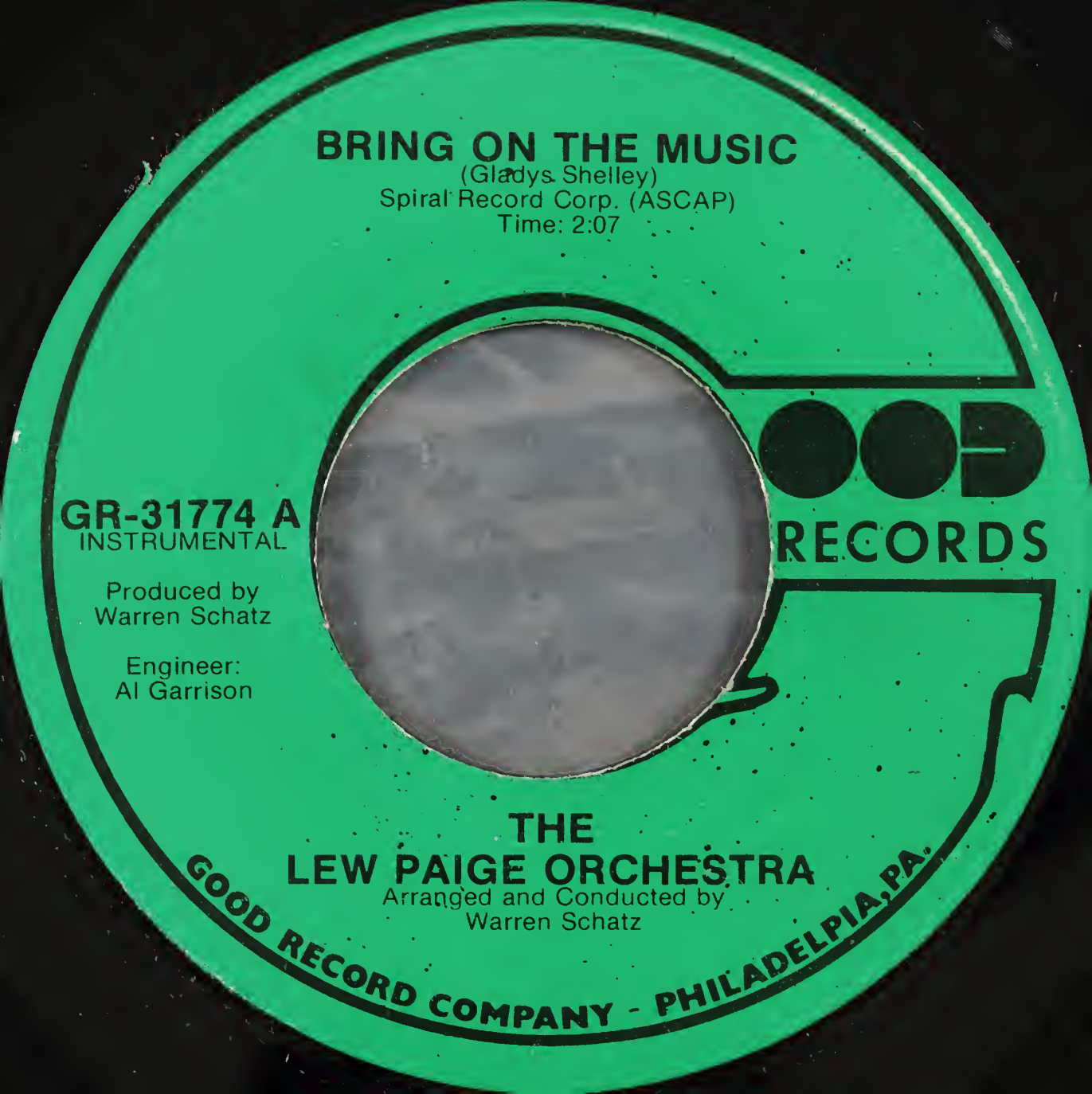
THE JOHN SCOTT STOMPERS

Arranged by John Scott

ANTONE RECORDS, PHILA., N.Y., L.A.


IMPACT
45 RPM
ASCAP
106 A
"EASTER PARADE"
(Irving Berlin)
THE HERMIE DRESSEL TRIO


IMPACT
45 RPM
ASCAP
106 B
"JUST IN TIME"
(Comden, Green, Styne)
THE HERMIE DRESSEL TRIO


BRING ON THE MUSIC
(Gladys Shelley)
Spiral Record Corp. (ASCAP)
Time: 2:07
GR-31774 A
INSTRUMENTAL
Produced by
Warren Schatz
Engineer:
Al Garrison
GOOD
RECORDS
THE
LEW PAIGE ORCHESTRA
Arranged and Conducted by
Warren Schatz
GOOD RECORD COMPANY - PHILADELPIA, PA.

WRITE MY NAME ON A LETTER

(Ken Leray-Roger Spooner)
Bourne Co. (ASCAP)
Time: 2:07

GR-31774 B
INSTRUMENTAL

Produced by
Warren Schatz

Engineer:
Al Garrison



GOOD RECORDS

THE
LEW PAIGE ORCHESTRA

Arranged and Conducted by
Warren Schatz

GOOD RECORD COMPANY - PHILADELPIA, PA.


VILLAGE GATE
RECORDS
PROMOTIONAL COPY
AVITAL MUSIC
(BMI)
6340
VLG 102
TIME: 2:38
WHEN JAZZ CAME UP THE VOLGA
(Barron-Long-Manning)
THE SAINTS OF BLEEKER STREET
From Village Gate LP 2004—"WHEN JAZZ CAME UP THE VOLGA"
DISTRIBUTED BY BELL RECORDS INC. 1776 BROADWAY, N. Y. C.


VILLAGE GATE
RECORDS
PROMOTIONAL COPY
AVITAL MUSIC
(BMI)
6341
VLG 102
TIME: 2:34
MEADOWLAND
(Barron-Long-Manning)
THE SAINTS OF BLEEKER STREET
From Village Gate LP 2004—"WHEN JAZZ CAME UP THE VOLGA"
DISTRIBUTED BY BELL RECORDS INC. 1776 BROADWAY, N.Y.C.


thunder
Publisher:
Mighty Three
Music (BMI)
Recorded at
Sigma Sound
Studios,
Philadelphia, Pa.
Mastered at
Frankford/Wayne
Recording Labs,
Philadelphia, Pa.
"The Sound of
Philadelphia" ®
MONO
ZS8 5252
AA-AF
ZS8 5252-1
℗ 1975 CBS Inc.
Intro. :00
Time: 3:06
DEMONSTRATION
NOT FOR SALE
DADDY HAD TO GO
-D. Floyd - C. Floyd-
DEREK AND CYNDI
Arranged by Thom Bell
Produced by Thom Bell
Distributed by Columbia/Epic Records/CBS Inc./51 West 52 Street, New York, N.Y.


thunder
Publisher:
Mighty Three
Music (BMI)
Recorded at
Sigma Sound
Studios,
Philadelphia, Pa.
Mastered at
Frankford/Wayne
Recording Labs,
Philadelphia, Pa.
"The Sound of
Philadelphia" ®
STEREO
ZS8 5252
AA-AF
ZS8 5252-3
℗ 1975 CBS Inc.
Intro. :00
Time: 3:06
DEMONSTRATION
NOT FOR SALE
DADDY HAD TO GO
-D. Floyd - C. Floyd-
DEREK AND CYNDI
Arranged by Thom Bell
Produced by Thom Bell
Distributed by Columbia/Epic Records/CBS Inc./51 West 52 Street, New York, N.Y.

Polydor

MONO

PD 14240
(PD 14240-AM)
2066 465
Time: 3:25
Intro: :08

Featherbed Music/ Unichappell Music (BMI)

Promotional Copy Not For Sale

Produced and arranged by: Sandy Linzer and Bob Mann From the Polydor LP "PEACEABLE KINGDOM" PD 6023

℗ 1974 Polydor Incorporated

PEACEABLE KINGDOM

-Rob Carlson-

CARLSON & GAILMOR

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
STEREO
PD 14240
(PD 14240-AS)
2066 465
Time: 3:25
Intro: :08
Featherbed Music/ Unichappell Music (BMI)
Promotional Copy Not For Sale
Produced and arranged by: Sandy Linzer and Bob Mann From the Polydor LP "PEACEABLE KINGDOM" PD 6023
℗ 1974 Polydor Incorporated
PEACEABLE KINGDOM
-Rob Carlson-
CARLSON & GAILMOR
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

PROMOTION COPY — NOT FOR SALE

NORA LEE

(Eric Eisner)

(From the A&M album "Howdy Moon" SP-3628)

MONO

Howdy Moon Music/
Big Boovah Music
(ASCAP)
(11607)



1604

Time: 3:28

HOWDY MOON

Engineer: John Haeny
Produced by Lowell George
℗ 1974 A&M Records, Inc.

A&M RECORDS

PROMOTION COPY — NOT FOR SALE

NORA LEE

(Eric Eisner)
(From the A&M album "Howdy Moon" SP-3628)

STEREO
Howdy Moon Music/
Big Boovah Music
(ASCAP)
(11607-S)



1604-S

Time: 3:28

HOWDY MOON

Engineer: John Haeny
Produced by Lowell George
℗ 1974 A&M Records, Inc.

A&M RECORDS

HAMILTON

records

MEN BEHIND THE WIRE

(Pat McGuigan)



45 rpm

A-1 3772

McGuigan Music

THE BYRNE BROS.

Jimmy & Bobby

all proceeds donated to
Irish Relief Fund

Ben Arrigo
Glenn Productions & Promotions
157 W. 57 St. N. Y. C. 10019
212 - CO 5 - 6585

HAMILTON

records

WILD COLONIAL BOY



45 rpm

A-1 3773

Stereo

- 101 -

THE BYRNE BROS.

Jimmy & Bobby

all proceeds donated to
Irish Relief Fund


GROOVE MERCHANT
SGM 1022-B
Time 2:48
ASCAP
Paris Music Co., Inc.
THE GOOD LIFE
(Sacha Distel/R.I. Allen)
Arr. & Cond. by: Manny Albam
Prod. by: Sonny Lester
GROOVE MERCHANT INTERNATIONAL, INC., NEW YORK, N. Y. 10023

Chuck Rodgers Pub. Co. & Records
Presents

Stereo
TF103/Rev 7-70
BMI
Mastering by
KDISC



Side A
45 RPM
Time: 3:53

"SUMMER WINES"

Chuck Rodgers and His Rodger Naires
with His Country Five

Written by Chuck Rodgers
Produced by Chuck Rodgers


To Joe
Chuck Rodgers Pub. Co. & Records
Presents
Thanks a lot
Rod great Friend
Stereo
TF103/Rev 7-70
BMI
Mastering by
KDISC
Chuck Rodgers
Side B
45 RPM
Time: 2:45
"IM COMMIN HOME"
Chuck Rodgers and His Rodger Naires
with His Country Five
Written by Chuck Rodgers
Produced by Chuck Rodgers


MALACO
T.M.
PRODUCED BY
Michael Day
TIME: 5:01
℗ © 1991
Malaco, Inc.
FOR PROMOTIONAL
USE ONLY
STEREO
DJ 2169
(MAL 2169 A)
SIDE A
TRIALS OF THE HEART
(T. Bishop, R. Maffit, M. Day)
Triple Star Music/BMI/From the LP Mal 7461
CHAMPAIGN
MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS


COLUMBIA
45 RPM
THE BROTHERS FOUR
4-44578
ZSP 137632
2:32
I'M FALLING DOWN
-T. Randazzo - V. Pike-
Arranged by Bill Justis
Produced by Bill Justis
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
45
RPM
4-44578
ZSP 137633
2:39
BP
SWEET DREAMS, SWEET
UNAWAY CHILD
itt - K. Young-
hy Bill Justis
Bill Justis
REG PRINTED IN U.S.A


Broadway
Reg. U.S. Pat. Office
Vocals And
Orchestra By
Popular Artists
EP — 45 RPM
193-A
TELL LAURA THAT I LOVE HER
I'M GETTING BETTER
BR 193-A


Broadway
Reg. U.S. Pat. Office
Vocals And Orchestra By Popular Artists
EP — 45 RPM
193-B
EVERYBODY'S SOMEBODY'S FOOL
PLEASE HELP ME, I'M FALLING
BR 193-B

SIDE 1

The Andover 8 'n' 1 for 1968



mfg. by Century RECORDS

Stereo
30185

Box 885
Nashua, N. H.

1. ARE YOU HUNG UP?
   with Sally Bullard
2. YELLLOW BIRD
3. HAPPY TOGETHER

45

SIDE 2

The Andover 8 'n' 1 for 1968



mfg. by Century RECORDS

Stereo
30185

Box 885
Nashua, N. H.

1. SOUNDS OF SILENCE
   arr. B. T. Low
2. SUNSHINE GIRL
3. HANGED UP!

45

RCA VICTOR

CAROL LAWRENCE

Arranged and Conducted by Marty Manning



47-9442

Chappell-Styne Inc., ASCAP

UPKM-9558

2:30

PLUG SIDE

NOT FOR SALE

Producer: Danny Davis

IT'S ENOUGH TO MAKE A LADY FALL IN LOVE

(from the musical production "Darling of the Day")

(Harburg-Styne)

TM(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


RCA VICTOR
CAROL LAWRENCE
Arranged and Conducted by Marty Manning
47-9442
Buxton Hill
Music Corp.,
ASCAP
UPKM-9559
2:34
45
RPM
NOT FOR SALE
Producer:
Danny Davis
SO IN LOVE
(from "Kiss Me Kate")
(Porter)
TMK(s)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Camilia Music
BMI
2:29

K13657
(101,767)

KISS TOMORROW GOODBYE

(Marak-Vilard)

LAINIE KAZAN

Prod. By Pete Spargo
Arr. And Cond. By Herb Bernstein

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

SPRINGTIME

(R. Williams)

★

NOT
FOR SALE



MONO

P-3803
(PRO-6806)

Hit Brigade
Music, Inc.
BMI

Intro.—:05

2:30

Produced by
Jim Benci for
Hit Brigade
Music, Inc.

BEAUTIFUL MORNING

℗1973 Capitol Records, Inc.

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

SPRINGTIME

(R. Williams)

★

NOT
FOR SALE



STEREO

P-3803
(S45-90129)

Green prod. Copy

Hit Brigade
Music, Inc.
BMI

Intro.—:05

2:30

Produced by
Jim Benci for
Hit Brigade
Music, Inc.

BEAUTIFUL MORNING

℗1973 Capitol Records, Inc.

Capitol®


M-G-M
Williamson Music
ASCAP
2:44
K13070
62-XY-437
LOOK NO FURTHER
(From Bway Prod. "No Strings")
(Rodgers)
LEROY HOLMES
And His Orchestra
Whistling by Jerry Teifer
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


M-G-M
Chappell & Co.
ASCAP
2:34
K13070
62-XY-436
LOVE THEME FROM LOLITA
(From MGM-SEVEN ARTS Presentation
of Harris-Kubrick's "LOLITA")
(Harris)
LEROY HOLMES
And His Orchestra
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U. S. A.


jubilee
Record No.
45-5625
(JB 12841-BW)
Time: 2:52
45 R.P.M.
Vocal With
Orch. Accomp.
Notable Music
Co. - ASCAP
PROMOTION COPY
NOT FOR SALE
PLUG SIDE
GOD IS ALIVE
(Joseph Fanelli - Don Christopher)
ALIZA KASHI
Prod. & Arr. by Joe Sherman


PROMOTION RECORD
THE
HAPPY WHISTLER
- D. Robertson -
COLUMBIA
45RPM
NOT FOR SALE
4-41220
JZSP 44262
CHAUNCEY RITTENHOUSE & his
SALOON SALON FOUR
Birchwood Music Co.
(ASCAP) 2:06
"Columbia" Marcas Reg. Made in U. S. A.


PROMOTION RECORD
LAMBETH WALK
- Gay - D. Furber -
COLUMBIA
45RPM
NOT FOR SALE
4-41220
JZSP 44263
CHAUNCEY RITTENHOUSE & his
SALOON SALON FOUR
Mills Music Inc.
(ASCAP) 1:53
"Columbia" Marcas Reg. Made in U.S.A.


20th FOX
ULTRAPHONIC HIGH FIDELITY
PROMOTION COPY
Leeds Music Corp.
ASCAP
2:18
271
M8OW 9614-2
PAPA (For Me You Build A Balcony)
(Manning-Hadjidakis)
KAY ARMEN
20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG MADE IN U.S.A.

20th FOX

ULTRAPHONIC
HIGH FIDELITY

PROMOTION COPY

Pickwick Music
Corp., ASCAP
2:15

271

M8OW 9615-2



DON'T STOP NOW
(Manning-Stillman)

KAY ARMEN

20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG. MADE IN U.S.A.

REPRISE RECORDS ℗ MADE IN U.S.A.

reprise

PROMOTION COPY
NOT FOR SALE



R-20,047 A

(768)

Montclare Music Corp.
BMI

CELESTE
AND
BIGGIE

MOMMA AND POPPA

(Gilkyson)

2:50

REPRISE RECORDS ℗ MADE IN U.S.A.

reprise

PROMOTION COPY
NOT FOR SALE



R-20,047 B

(769)

Montclare Music Corp.
BMI

RAY
POHLMAN
AND
THE SKI LIFT SEVEN

ALPINE CAKE WALK

(Gilkyson)

1:55


ROOT DOWN
PROMOTIONAL COPY
FOR DJ USE ONLY
RD 005
4:02
PRODUCED BY
MILES TACKETT
MUSIC BMI
"EVERYTHING"(ON THE SLY MIX)
(M.TACKETT)
MILES TACKETT


ROOT DOWN
PROMOTIONAL COPY
FOR DJ USE ONLY
RD 005
3:43
PRODUCED BY
MILES TACKETT
MUSIC BMI
"THE FOOL WHO WONDERS"
(M.TACKETT)
MILES TACKETT


COLEMINE
45 RPM
CLMN-139 A
INSTRUMENTAL
Time 4:33
Produced by
Orgône at
Killion Sound in
North Hollywood, CA
"BULLETPROOF"
(Orgône, Nirenberg)
ORGÔNE
feat. IKEBE SHAKEDOWN HORNS
COLEMINE RECORDS • 120 Karl Brown Way • Loveland OH 45140

COLEMINE

45 RPM
CLMN-139 B

VOCAL
Time 4:08



PACIFIC COAST HIGHWAY
CALIFORNIA
1
NORTH

"P.C.H. (ONE MORE MILE)"

(Orgône, Wagner)

ORGŌNE

feat. JESSE WAGNER

COLEMINE RECORDS • 120 Karl Brown Way • Loveland OH 45140

CLMN-139

ORGONE

BULLETPROOF




TOWN
ht-43
Side A
2 minutes 15 seconds
45 rpm
First Born Son
featuring Tommy Guerrero
ORBCO


TULIP TOWN
ht-43
Side B
3 minutes 00 seconds
45 rpm
Funkytonk
ORBCO

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Robbins Music Corp.
ASCAP
2:40

K13036
61-XY-758

THEME FROM "BRIDGE TO THE SUN"

(From the MGM Film, "Bridge To The Sun")
(Georges Auric)

LEROY HOLMES
His Orchestra And Chorus

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



45 R.P.M.

NOT FOR SALE

Miller Music Corp.
ASCAP
2:46

K13036
61-XY-759

ADA

(from the MGM Film, "Ada")
(Bronislau Kaper-Mack David)

LEROY HOLMES
His Orchestra And Chorus

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


HOLLYWOOD STUDIO
SYMPHONY ORCHESTRA
UA 195
Time: 2:50
PROMOTION
COPY
NOT
FOR SALE
UNITED
ARTISTS
"WALTZING MATILDA"
(A. B. Paterson and Marie Cowan)
Carl Fisher, Inc. - ASCAP
ARRANGED AND CONDUCTED BY
O. B. MASINGILL
ZTSP 29071
® UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.


HOLLYWOOD STUDIO
SYMPHONY ORCHESTRA
UA 195
Time: 1:45
PROMOTION
COPY
NOT
FOR SALE
UNITED
ARTISTS
"MARCHING MATILDA"
(Mitchell Powell)
Unart Music Corp. - BMI
ARRANGED AND CONDUCTED BY
MITCHELL POWELL
ZTSP 29072
® UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.

Signature



Remick Music Corp.
(ASCAP)
2:44

12022
MAH 10,715

ESPANHARLEM

(W. J. Reddick)

RAY BLOCH

And His Orchestra

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.

Signature



Hollybrook Music
Corp. (ASCAP)
3:14

12022
MAH 10,717

MEADOWLAND

(arranged by: Ray Bloch)

RAY BLOCH

And His
Chorus and Orchestra

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.

MCA RECORDS

AIN'T NO U. F. O. GONNA CATCH MY DIESEL

(J. Ellis-D. Oriolo-D. Roberts)

STEREO

MCA-51157
(MC11602)



PROMOTION COPY NOT FOR SALE

Elbomo Music, Inc./
Tomeja Music, Inc.
(BMI) (2:51)

JOE DOLCE

PRODUCED BY IAN McKENZIE & JOE DOLCE
From the MCA LP "Shaddap You Face" MCA-5211
Recorded In Australia

© 1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

℗ 1981
MCA RECORDS, INC.


NOT LICENSED FOR RADIO BROADCAST
MADE IN FRANCE - PRODUCER BARCLAY
RIVIERA
BIEM
7E-Barc 25.292
REP 13095 A
SUPER 45 TOURS
Extended Play
Instrumental
LA CUMPARSITA - TANGO
G. H. Matos Rodriguez
VIEJA AMIGA TANGO
Pedro Laurenz
LUIS TUEBOLS
et Son Orchestre typique argentin
MICROSILLON 45 TOURS


NOT LICENSED FOR RADIO BROADCAST
MADE IN FRANCE - PRODUCER BARCLAY
RIVIERA
BIEM
7E-Barc 25.293
REP 13095 B
SUPER 45 TOURS
Extended Play
INSTRUMENTAL
ADIOS MUCHACHOS - TANGO
Sanders
CAMINITO - TANGO
J. de Dios Filiberto
LUIS TUEBOLS
et Son Orchestre typique argentin
MICROSILLON 45 TOURS

RCA

RACHEL FARO

Arranged by John Simon

Produced by John Simon



MONO
JH-10093
(PB-10093)
PA-10093-C

NOT FOR SALE

Mila Music,
Inc., BMI

3:16
Intro :00
End: Fade

SMOOTH SAILING

(from the "Refugees" album)
(Rachel Faro)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS

RCA

RACHEL FARO
Arranged by John Simon

Produced by John Simon



STEREO
JH-10093
(PB-10093)
PB-10093-A
NOT FOR SALE

Mila Music, Inc., BMI
3:16
Intro :00
End: Fade

SMOOTH SAILING
(from the "Refugees" album)
(Rachel Faro)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS


PROMOTIONAL COPY • NOT FOR SALE
bell
Screen Gems/
Columbia Music,
Inc., BMI
1654-BW
MONO
45,336
Time: 2:29
Strings & Horns Arr.
by Mike Melvin
Prod. by Wes Farrell
for Coral Rock
Productions, Inc.
FRIEND AND A LOVER
(Wes Farrell, Danny Janssen, Bobby Hart)
From LP "The Partridge Family Notebook" B-1111
THE PARTRIDGE FAMILY
STARRING: SHIRLEY JONES
FEATURING: DAVID CASSIDY
℗ 1973 BELL RECORDS A Division of Columbia Pictures Industries, Inc. NYC


PROMOTIONAL COPY • NOT FOR SALE
bell®
Screen Gems/
Columbia Music,
Inc., BMI
1654-S-BW
STEREO
45,336
Time: 2:29
Strings & Horns Arr.
by Mike Melvin
Prod. by Wes Farrell
for Coral Rock
Productions, Inc.
FRIEND AND A LOVER
(Wes Farrell, Danny Janssen, Bobby Hart)
From LP "The Partridge Family Notebook" B-1111
THE PARTRIDGE FAMILY
STARRING: SHIRLEY JONES
FEATURING: DAVID CASSIDY
℗1973 BELL RECORDS A Division of Columbia Pictures Industries, Inc. NYC


perception
RECORDS
Criterion Music
Damadha Music
ASCAP
Time: 2:12
PROMOTION COPY
Ps-527-A
MONO
PROMOTION COPY
A LITTLE BIT LIKE MAGIC
(Music: R. Althach / Words: D. Robinson & S. Kelly)
KING HARVEST
Prod. by Chuckanut Productions, Inc.
© 1973 Perception Records, Inc.
Arr. by King Harvest
PERCEPTION RECORDS SUBSIDIARY OF PERCEPTION VENTURES INC., N.Y.


perception
RECORDS
Criterion Music
Damadha Music
ASCAP
Time: 2:12
PROMOTION COPY
Ps-527-A
STEREO
PROMOTION COPY
A LITTLE BIT LIKE MAGIC
(Music: R. Altbach / Words: D. Robinson & S. Kelly)
KING HARVEST
Prod. by Chuckanut Productions, Inc.
℗ 1973 Perception Records, Inc.
Arr. by King Harvest
PERCEPTION RECORDS SUBSIDIARY OF PERCEPTION VENTURES INC., N.Y.

"EVERYBODY'S REACHING OUT FOR SOMEONE"

(Allen Reynolds, Dickie Lee)
Taken From The Album, STS-5506,
"My Sweet Lady"



(Intro., 0:09)

STA-0204
SS-01430-PL
Jack Music,
Inc., BMI
Time: 2:20
March, 1974

GLEN YARBROUGH

Produced By: Chuck Glaser
℗ 1974 STAX RECORDS, INC.

STAX RECORD INC., 98 NORTH AVALON, MEMPHIS, U.S.A

Flying Dutchman
Amsterdam

Promotional Copy

Not for Sale



AM 85022
64187

Chappell
& Co., Inc.
ASCAP
Time: 2:10

FROM LP
AM 12011
HERE'S THAT
BAND AGAIN
TODAY

vocal:
Orchestra &
Ray McIntosh

IT ALL DEPENDS ON YOU

(DeSylva-Brown-Henderson)

DICK JURGENS &
His Orchestra

A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA

Flying Dutchman
Amsterdam

Promotional Copy

Not for Sale

Warner
Bros Music
ASCAP
Time: 2:52

AM 85022
64184

FROM LP
AM 12011
HERE'S THAT
BAND AGAIN
TODAY

vocal:
Harry Cool

WHY DON'T YOU FALL IN LOVE WITH ME

(Lewis-Wayne)

DICK JURGENS & His Orchestra

A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA

FOX & HUNT

(From the A&M Album "You Smile — The Song Begins" SP-3620)
(H. Alpert)



STEREO

Almo Music Corp.
(ASCAP)
(2652-S)

1526-S

Time: 2:38
℗ 1974 A&M Records, Inc.

HERB ALPERT and the T.J.B.

Arranged and Produced by HERB ALPERT
Engineer: Larry Levine

I CAN'T GO ON LIVING BABY WITHOUT YOU

(From the A&M Album "You Smile – The Song Begins" SP-3620)
(N. Tempo - J. Riopelle)



STEREO

Daddy Sam Music Co./Irving Music, Inc. (BMI)
(2653-S)

1526-S

Time: 2:48

℗ 1974 A&M Records, Inc.

HERB ALPERT and the T.J.B.

Arranged and Produced by HERB ALPERT
Engineer: Larry Levine


JANUS
RECORDS
GOD
BLESS AMERICA
(Irving Berlin)
J 245
Irving Berlin
Music
(ASCAP)
Time: 2:10
℗ 1974 GRT
Corporation
MIKE CURB
CONGREGATION
Produced by Curb & Lloyd for
GRT Corporation
Executive Producer: Ken Rietz
J 3785 A
1700 BROADWAY, NEW YORK, N.Y. 10019


JANUS
RDS
PROMOTIONAL RECORD NOT BROADCAST & REVIEW
NOT FOR SALE
LET LOVE
LIVE AGAIN
(M. Charles)
J 245
Caseyem Music
(BMI)
Time: 2:08
℗ 1974 GRT
Corporation
MIKE CURB
CONGREGATION
J 3786 B
1700 BROADWAY, NEW YORK, N.Y 10019

RCA VICTOR



47-6889
(H2PW-2769)
Valyr Music Corp.
ASCAP

45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY

THEME FROM "NEW GIRL IN TOWN"

(from the Broadway Musical "New Girl In Town")
(Bob Merrill)

HUGO WINTERHALTER
AND HIS ORCHESTRA

2:58

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



47-6889
(H2PW-2768)
Valyr Music Corp.
ASCAP

45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY

IT'S GOOD TO BE ALIVE

(from the Broadway Musical "New Girl In Town")
(Bob Merrill)

HUGO WINTERHALTER'S
ORCHESTRA AND CHORUS

2:36

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.


ULTRA HIGH FIDELITY
Dot
Robbins Music
Corp.
ASCAP
Time 2:53
45-16038
MW-8253
BEG YOUR PARDON
(F. Craig-B. Smith)
FRANCIS CRAIG
At The Piano & His Orchestra
Vocal by Bob Lamm
12-59
DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION


ULTRA HIGH FIDELITY
Dot®
Supreme Music
Corp.
ASCAP
Time 2:50
45-16038
MW-8252
NEAR YOU
(Craig-Goell)
FRANCIS CRAIG
At The Piano & His Orchestra
Vocal by Bob Lamm
12-59
DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

℗1974 Bovema B.V.

HONKY TONK TRAIN BLUES

(Meade (Lux) Lewis)

JAAP DEKKER BOOGIE SET

Shapiro, Bernstein & Co., Inc. ASCAP

STEREO

3:28

4016

(S45-X49021)

Produced by Rik Daalder

Recorded in Holland

Arranged by Jaap Dekker

EMI®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

℗1974 Bovema B.V.

OVER THE MOUNTAINS

(Jaap Dekker)

JAAP DEKKER BOOGIE SET



STEREO

4016

(S45-X49022)

Recorded in Holland

Dayglow Music, Inc. ASCAP

2:43

Produced by Rik Daalder

Strings Arranged by Willem Jongbloed

EMI®

GNP CRESCENDO

FLIRT!

(Pour un Flirt)

(Roland Vincent & Michel Delpech)



2:00
Colgems Music
Corp.
ASCAP

STEREO

(Playable Mono)

GNP 447
(N-3954)

PROMOTIONAL

NOT FOR SALE

MANZANILLA

GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.

GNP CRESCENDO

MEDWAY MAGIC

(Frank Chacksfield)



2:15
Manacor Music
Corp.
ASCAP

STEREO

(Playable Mono)

GNP 447
(N-3955)

PROMOTIONAL

NOT FOR SALE

MANZANILLA

GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.

STELLA PARTON

COMPATIBLE
MONO/STEREO
Promotion
Not For Sale

My Mama's
Music-BMI

2PB-1056
SB1056A
Time: 2:30





I'LL MISS YOU (Special Edit)
(Bob Teague)
Produced by Milan Williams
Engineer: Jane Clark
℗1982 Audio Leasing Corp.

DISTRIBUTED BY ACCORD RECORD CORPORATION 39 WEST 55 STREET NEW YORK, NEW YORK 10019

STELLA PARTON

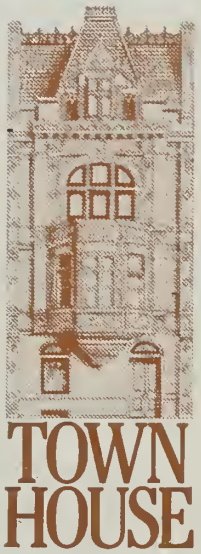
Promotion
Not For Sale

STEREO

My Mama's
Music-BMI

2PB-1056
SB1056A

Time: 2:30





I'LL MISS YOU (Special Edit)

(Bob Teague)
Produced by Milan Williams
Engineer: Jane Clark
©1982 Audio Leasing Corp.

DISTRIBUTED BY ACCORD RECORD CORPORATION 39 WEST 55 STREET NEW YORK, NEW YORK 10019

COLUMBIA

NOT FOR RESALE | 45 RPM | RADIO STATION COPY

45 RPM

Publisher:
Chappell &
Co. (ASCAP)
TIME: 2:10



SIDE 1
JZSP 76779

"LONDON IS A LITTLE BIT OF ALL RIGHT"

- Noel Coward -

TESSIE O'SHEA AND CHORUS

From the Columbia Original Cast Album
"The Girl Who Came To Supper"
KOL 6020/KOS 2420

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY



45 RPM

Publisher:
Chappell & Co. (ASCAP)
TIME: 2:16

SIDE 2
JZSP 76780

"SATURDAY NIGHT AT THE ROSE AND CROWN"

- Noel Coward -

TESSIE O'SHEA AND CHORUS

From the Columbia Original Cast Album
"The Girl Who Came To Supper"
KOL 6020/KOS 2420

℗ "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


ARISTA™
RECORDS
PROMOTIONAL COPY
Big Hill Music Corp.
ASCAP
2074-S-BW
AS-0100
STEREO
Time: 3:36
A ROCK AND ROLL SONG
(Joe Brooks)
ROBBY BENSON
Produced by Joe Brooks
for Cashwest Productions
℗ & © 1975 ARISTA RECORDS INC. 1776 Broadway, New York, New York 10019


ARISTA RECORDS
PROMOTIONAL COPY
Big Hill Music Corp.
ASCAP
2074-BW
AS-0100
MONO
Time: 3:40
A ROCK AND ROLL SONG
(Joe Brooks)
ROBBY BENSON
Produced by Joe Brooks
for Cashwest Productions
℗ & © 1975 ARISTA RECORDS INC. 1776 Broadway, New York, New York 10019


PROMOTIONAL COPY • NOT FOR SALE
bell
Blackwood Music
BMI
1756-S
STEREO
45, 376
Time 2:32
Arranged by
Julis Wechter
Produced by
Julis Wechter
ANYTIME OF THE YEAR (Bashana Haba'ah)
(Robert Brittan-Nurit Hirsch-Ehud Manor)
From the LP Bell 1124 "Julius Wechter and
the Baja Marimba Band's Back"
JULIUS WECHTER AND
THE BAJA MARIMBA BAND
©1973 BELL RECORDS A Division of Columbia Pictures Industries Inc NYC

PROMOTIONAL COPY • NOT FOR SALE

bell

Blackwood Music
BMI
1756
MONO

45, 376
Time 2:32
Arranged by
Julius Wechter
Produced by
Julius Wechter

ANYTIME OF THE YEAR (Bashana Haba'ah)
(Robert Brittan-Nurit Hirsch-Ehud Manor)
From the LP Bell 1124 "Julius Wechter and the Baja Marimba Band's Back"
JULIUS WECHTER AND
THE BAJA MARIMBA BAND

℗ 1973 BELL RECORDS A Division of Columbia Pictures Industries Inc NYC


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
Vocal Duet With Orchestra Directed By DICK JACOBS
RECORD NO.
9-61960
(103,067)
(2:45)
Patty Lou Music Co. (AS)
THAT COULD BE LOVE
(Mary Small)
PATTY AND MARY SMALL


THANKS for the SPINS
Harold Wald
MARCA REGISTRADA MF'D BY CORAL RECORDS.
SAMPLE
CA RECORDS, INC.
Vocal With Orchestra Directed By DICK JACOBS
RECORD NO.
9-61960
(103,068)✤
(2:50)
Coliseum Music Inc. (BMI)
ONE FIVE-SEVEN SINGLES
(Hal Hackady-Don Gohman)
MARY SMALL


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61883
45-103065
2:57
Vocal
with Orchestra
and Chorus
Directed by
DICK JACOBS
Bourne, Inc.
Time: 2:57 = AS
CARELESS
(Lew Quadling-Eddy Howard-Dick Jurgens)
MARY SMALL


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CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61883
45-103066◈
2:23
Vocal
with Orchestra
and Chorus
Directed by
DICK JACOBS
Sequence Music, Inc.
Time: 2:23 - AS
THE BRUSH OFF
(Al Hoffman-Dick Manning)
MARY SMALL

COLUMBIA

BERT

MONO



Radio
Station
Copy

4-45718

JZSP 157293

2:45

℗ 1972 CBS, Inc.

45 RPM

Publisher:
Jonico Music,
Inc. (ASCAP)

Not For
Sale

CLINK, CLANK

- J. Raposo -

Produced by Jim Timmons

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

BERT

STEREO



Radio
Station
Copy

4-45718

JZSS 157294

2:45

℗ 1972 CBS, Inc.

45 RPM

Publisher:
Jonico Music,
Inc. (ASCAP)

Not For
Sale

CLINK, CLANK

- J. Raposo -

Produced by Jim Timmons

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

$0 50

PRESCRIBED SPECIALLY

FOR YOU

SIDE 1 33⅓ R.P.M.

HIGHLIGHTS

from the score of

"THE INTERNS"

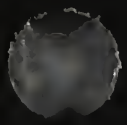
by

LEITH STEVENS

PRESCRIBED ESPECIALLY

FOR YOU

SIDE 2



33 1/3 R.P.M.

HIGHLIGHTS

from the score of

"THE INTERNS"

by

LEITH STEVENS


discos
rodriguez
1638D
Time 3:00
Ranchera
RUBEN RODRIGUEZ
y SUS CHAPARROS
DEJA ESA COPA
DAR


discos
rodriguez
1638D
Time 3:40
Corrido
RUBEN RODRIGUEZ
y SUS CHAPARROS
GABINO SUAREZ
(M. Rivera)


LAGUNA PROD.
101 - A
45 RPM
SHERMAN &
DE VORZON
MUSIC CORP.
BMI
TIME: 2:35
HEY LITTLE ONE
(DORSEY BURNETTE - BARRY DE VORZON)
LOS ANGELES MINE TROOP
ARR. & COND. BY VIC SCHOEN
PROD. BY HY TUCKER & VIC SCHOEN


LAGUNA PROD.
102 - B
45 RPM
REMICK MUSIC
PUBL. (ASCAP)
TIME: 2:23
GIRLS WERE MADE
(TO TAKE CARE OF BOYS)
(RALPH BLANE)
LOS ANGELES MINE TROOP
ARR. & COND. BY VIC SCHOEN
PROD. BY HY TUCKER & VIC SCHOEN


Gallant
RECORDS
Samfred (BMI)
2:22
GT 3011
RK4M-4443
DAS HAUS VON JOHANN STRAUSS
(H. Blum)
DAS HANSEN QUARTET


Gallant
RECORDS
Sam Fox Pub. Co.
ASCAP
1:43
GT 3011
R4KM-0503
THE SENTRY BOY
(Cacavas)
THE HERMANN BAND


GP
RECORDS
GPQ 508
Side 1
MelbourneASCAP
Time: 2:18
STEREO
From the LP:
Carmel Quinn
at Carnegie Hall
GPQ-5002
DON'T BOTHER TO KNOCK (Riley's Brew)
(Liam Daly)
CARMEL QUINN (At Carnegie Hall)
Prod. by Ben Arrigo & Ted Auletta
Arr. & Cond. by Ted Auletta
A Glenn Production,
157 W. 57th St., NYC 10019


GP
RECORDS
GPQ 508
Side 2
Bourne ASCAP
Time: 2:45
STEREO
From the LP:
Carmel Quinn
at Carnegie Hall
GPQ-5002
LITTLE TOWN IN OLD COUNTY DOWN
CARMEL QUINN (At Carnegie Hall)
Prod. by Ben Arrigo & Ted Auletta
Arr. & Cond. by Ted Auletta
A Glenn Production,
157 W. 57th St., NYC 10019


UNITED ARTISTS RECORDS ©
MANY THANKS FOR PLAYING THIS SIDE
UA 872
ZTSP 98551
Time: 2:43
Barclay
Music Corp.
ASCAP
SHIRLEY BASSEY
NO REGRETS
(Dumont - David)
NEW YORK 19, N. Y. • MADE IN U. S. A.


UNITED ARTISTS RECORDS ©
UA 872
ZTSP 98552
Time: 2:39
Chappell & Co., Inc. ASCAP
SHIRLEY BASSEY
SEESAW OF DREAMS
(Rolandi - Segurini)
NEW YORK 19, N. Y. • MADE IN U. S. A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY



PEARL BAILEY

4-43588

JZSP 113960

Publisher:
E. H. Morris
Co., Inc.
(ASCAP)

2:00

MAME

-Jerry Herman-

(From the Musical Production "MAME")

Produced by Teo Macero

℗ "COLUMBIA" MARCAS REG PRINTED IN USA

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

PEARL BAILEY



4-43588
JZSP 113551
Publisher:
Notable Music
Co., Inc.
(ASCAP)
2:04

IF MY FRIENDS COULD SEE ME NOW

-D Fields - C. Coleman-
(From the Musical Production "Sweet Charity")
Produced by Teo Macero

℗ COLUMBIA MARCAS REG PRINTED IN USA

REPRISE RECORDS © MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE



R-20,043 A
(631)

WYNONA
CARR

Orchestra Conducted by
Neal Hefti

DOWN BY THE RIVERSIDE

(Jordan)

Beaver Music Pub. Corp.
ASCAP

2:35

REPRISE RECORDS © MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE



R-20,043 B
(548)

WYNONA CARR

Orchestra Conducted by
Neal Hefti

SO LONG

(Morgan-Harris-Melsher)

Shapiro, Bernstein & Co., Inc.
ASCAP

2:30

tara
RECORDS



TRA-102
MB-28138-S
Produced by
Bob Hinkle
Koala Music
(ASCAP)
Time: 3:13

STEREO

℗ 1974 TARA RECORDS / DISTRIBUTED BY FAMOUS MUSIC CORP. / A G+W COMPANY

SIMPLE SONG OF LOVE

(Larry Hogan)

LARRY HOGAN


tara
RECORDS
STEREO
TRA-102
MB-28139-S
Produced by
Bob Hinkle
Koala Music
(ASCAP)
Time: 2:55
ISN'T IT NICE
(Larry Hogan)
LARRY HOGAN
℗ 1974 TARA RECORDS / DISTRIBUTED BY FAMOUS MUSIC CORP. / A G+W COMPANY

Monument





Pub. G - J Music
Co. - BMI
Time: 2:12
MO 587

45-422-V

THE LADIES MAN

(Grandpa Jones)

GRANDPA JONES &
His Grandchildren

Monument



Pub. Hollis Music,
Inc. - BMI
Time: 2:18
MO 588

45-422-V

THE THING

(Charlie Grean)

GRANDPA JONES &
His Grandchildren


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-65522
45-84949◈
2:49
Instrumental
with Narration by
Leon Janney
Lochrae Music
Time: 2:49-BMI
DONKEY TANGO
(Rudolph Goehr-Robert Weil)
RAY BLOCH
AND HIS ORCHESTRA


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-65522
45-SRC 255
Instrumental
Fox Trot
Remick Music Co.
AS
(Espanharlem)
THAT'S WHERE I SHINE
(William J. Reddick)
RAY BLOCH
AND HIS ORCHESTRA

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Shapiro, Bernstein
Ross Jungnickel
(ASCAP) 2:03

K12920
60-XY-386

IF YOU KNEW SUZIE

(DeSylva-Meyer)

MAURICE CHEVALIER

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Stratford Music
(ASCAP) 2:00

K12920
58-XY-622

JUST IN TIME

(from MGM picture "Bells Are Ringing")
(Comden-Green-Styne)

MAURICE CHEVALIER

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


Capitol
REG. U. S. PAT. OFF.
PROMOTIONAL RECORD
Columbia Pictures
Music Corp.
ASCAP-2:26
F3857
Instrumental
(45-17954)
RIVER KWAI MARCH
(Malcolm Arnold)
and COLONEL BOGEY
(Kenneth J. Alford)
From the Columbia Picture
"The Bridge On The River Kwai"
CARLSON'S RAIDERS
Led by JACK MARSHALL
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


Capitol
REG. U. S. PAT. OFF.
PROMOTIONAL RECORD
Leeds Mus. Corp.
ASCAP-1:48
F3857
Vocal by
The Raiders
(45-17955)
THE TEEN AGE MARCH
(Mann Curtis-Leon Carr)
CARLSON'S RAIDERS
Led by JACK MARSHALL
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


Capitol
REG. U. S. PAT. OFF.
PROMOTIONAL RECORD
Chappell & Co., Inc.
ASCAP-1:50
F4091
Instrumental
(45-30424)
Produced By:
VOYLE GILMORE
COME PRIMA
(Koma Preema)
(Taccani-DiPaola-Panzeri)
LES BAXTER
And His Orchestra
MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. MARCA REG • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

Capitol
REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Hill and Range
Songs, Inc.
BMI-2:07
F4091

Instrumental
(45-30425)

Produced By:
VOYLE GILMORE

MY HEART'S IN PORTUGAL

(J. Yanne-Louis Gaste)

LES BAXTER

And His Orchestra

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


ROULETTE
I-10
R-4074
Daywin Music, Inc.
(BMI)
45 RPM
(12923)
DISK
JOCKEY
NOT
FOR SALE
CHA-HUA-HUA
(Lubin-Roth)
HUGO & LUIGI
Their Chorus & Orch.
© 1958 ROULETTE RECORDS, INC.


ROULETTE
R-4074
Chappell & Co.
(ASCAP)
45 RPM
(12924)
DISK
JOCKEY
NOT
FOR SALE
SOMETHING'S ALWAYS HAPPENING ON THE RIVER
(Comden-Green-Styne)
(From The Broadway Prod. "Say, Darling")
HUGO & LUIGI
Their Chorus & Orch.
© 1958 ROULETTE RECORDS, INC.

DUNHILL

abc RECORDS ®



A

Publisher:
American
Broadcasting
Music, Inc. &
Hello There Music
Pub., Inc.
(ASCAP)
(45-01671-M) RE-2

PROMOTIONAL
COPY NOT
FOR SALE

MONO
D-4365
Time: 3:26
(Intro :06)

PRODUCED BY
BOB MONACO &
CHARLIE MERRIAM

"LOVE FOR YOU"

(From the LP "Sonoma")
(C. Merriam)

SONOMA

℗1973, ABC
Records, Inc.

DUNHILL

abc RECORDS ®

A

Publisher:
American
Broadcasting
Music, Inc. &
Hello There Music
Pub., Inc.
(ASCAP)
(45-01671-S)RE-2

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
D-4365
Time: 3:26
(Intro :06)

PRODUCED BY
BOB MONACO &
CHARLIE MERRIAM

"LOVE FOR YOU"

(From the LP "Sonoma")
(C. Merriam)

SONOMA

℗1973, ABC
Records, Inc.

©

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reprise:

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R-20,011 A
(320)

MAVIS RIVERS

Neal Hefti
and His Orchestra

CHEATIN' BILLY

(Spence-Keith-Bergman)

Eddie Shaw Music Co.
ASCAP
2:14

©

REPRISE RECORDS • MADE IN U.S.A.

reprise:

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R-20,011 B
(321)

MAVIS RIVERS

Neal Hefti
and His Orchestra

I'M NOT LONELY

(Spence-Keith)

Eddie Shaw Music Co.
ASCAP
2:57

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Stratford Music
(ASCAP) 3:25

K12919
60-XY-812

THE PARTY'S OVER

(from MGM picture "Bells Are Ringing")
(Styne-Comden-Green)

SHIRLEY BASSEY

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

New World Music
(ASCAP) 2:14

K12919
60-XY-813

'S WONDERFUL

(G. Gershwin-I. Gershwin)

SHIRLEY BASSEY

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


MGM RECORDS
Screen Gems
Columbia Music,
Inc. - BMI
Time: 3:15
K-13959
(L 725 BW)
BROWN EYED WOMAN
(Barry Mann - Cynthia Weil)
BILL MEDLEY
Medley Productions
Produced by Bill Medley & Barry Mann
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


MGM
RECORDS
Travis Music Co.
Atlantic Music
Corp. - BMI
Time: 3:24
K-13959
(L 747 BW)
LET THE GOOD TIMES ROLL
(Leonard Lee)
BILL MEDLEY
Medley Productions
Produced by Bill Medley & Barry Mann
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


ABC-PARAMOUNT®
Happiness
Music - ASCAP
2:25
from
ABC LP 552
PHYLLIS MC GUIRE
SINGS
45-10826
AMP 45-13243
Produced by:
BOB THIELE
PROMOTION COPY
NOT FOR SALE
MY HAPPINESS
(Peterson, Bergantine)
PHYLLIS MC GUIRE
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.


ABC-PARAMOUNT®
Morley Music -
ASCAP
2:54
from
ABC LP 552
PHYLLIS MC GUIRE
SINGS
45-10826
AMP 45-13242
Produced by:
BOB THIELE
PROMOTION COPY
NOT FOR SALE
VAYA CON DIOS
(Russel, James, Pepper)
PHYLLIS MC GUIRE
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.